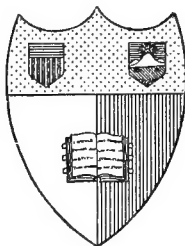




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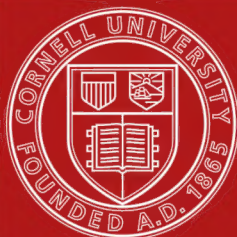


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The library collected by Mr. Palmer, as do all libraries in a greater or less degree, reflects the culture, tastes and idiosyncracies of its former owner. A lawyer by profession, later the highly successful librarian of the Mercantile Library of New York, he will be remembered chiefly as one of the world's great theatrical managers.

In the brief space allowed, we cannot perhaps do better than to quote the following extract from a recent article in the "Theatre Magazine":

"A. M. Palmer was the last of that famous trio of theatrical managers—WALLACE, DALY and PALMER—the story of whose respective careers is practically that of the most glorious period of the American stage.

He belonged to the days when the stock company was at the height of prosperity, the days when a refined management gave the drama both dignity and form, when there was a standard of public taste, when acting was cultivated as an art and had not yet degenerated into hero-worship, when, in a word, the occupation of producing plays had not been turned into mere money making. Palmer belonged to that school of managers whom we find in control of the leading theatres of Europe—men of culture, refinement and scholarship. \* \* \* \*

He died poor after having made and spent several fortunes. No recital of his public career as a manager could give an adequate idea of the kindness of heart of the man. To one who was connected in the smallest capacity with Mr. Palmer, to one who had but a glimpse of the daily demands made upon him in the days of his prosperity, of his voluntary anticipation and meeting distress, the man whose hand you touched and whose smile you recall is remembered rather than his public distinction. It should be easily said of every man of ample and overflowing means, that he was charitable or generous, but with him there was not a remnant of sordidness. \* \* \*

His tastes were literary. His library was as remarkable for its selectness as for its extent. While he bought many rare and expensive books he was not a collector of the merely curiously valuable. In that direction, however, he had one diversion entirely his own. He saw to it that the History of the Union Square Theatre—during his tenancy of that house was gathered in the shape of all the play-bills, all the criticisms, autobiographies of all the players, signed letters of authors and everything that had a proper place in such a collection. All this material, the autobiographies being in the handwriting of the subject, were inlaid by Toedteberg, famous in his rare craft, on pages of uniform size, and were bound or are ready bound into volumes. It is a complete history absolutely unique, in fact, the only complete record, pictorial and autobiographical, of its kind in the world. The volumes are invaluable. To those not familiar with the cost of collecting, some of the items would seem wildly extravagant, but signed personal letters by Dickens and like celebrities can only be procured at a considerable outlay. The cost of the volumes could not have been less than fifteen thousand dollars. The history of every theatre or every manager would hardly be worth such minuteness, but such a collection by Wallace and Daly, Mr. Palmer's immediate contemporaries, would certainly be worth the while."

This collection is not only rich in dramatic material but a study of this and the succeeding catalogues will amply reward readers and collectors in other fields of literature and art.

Parts II and III of the Palmer Collection, consisting of rare Autograph Letters, Manuscripts and Documents, Portraits, Engravings and Play Bills, etc., will be sold later in the season.

JK

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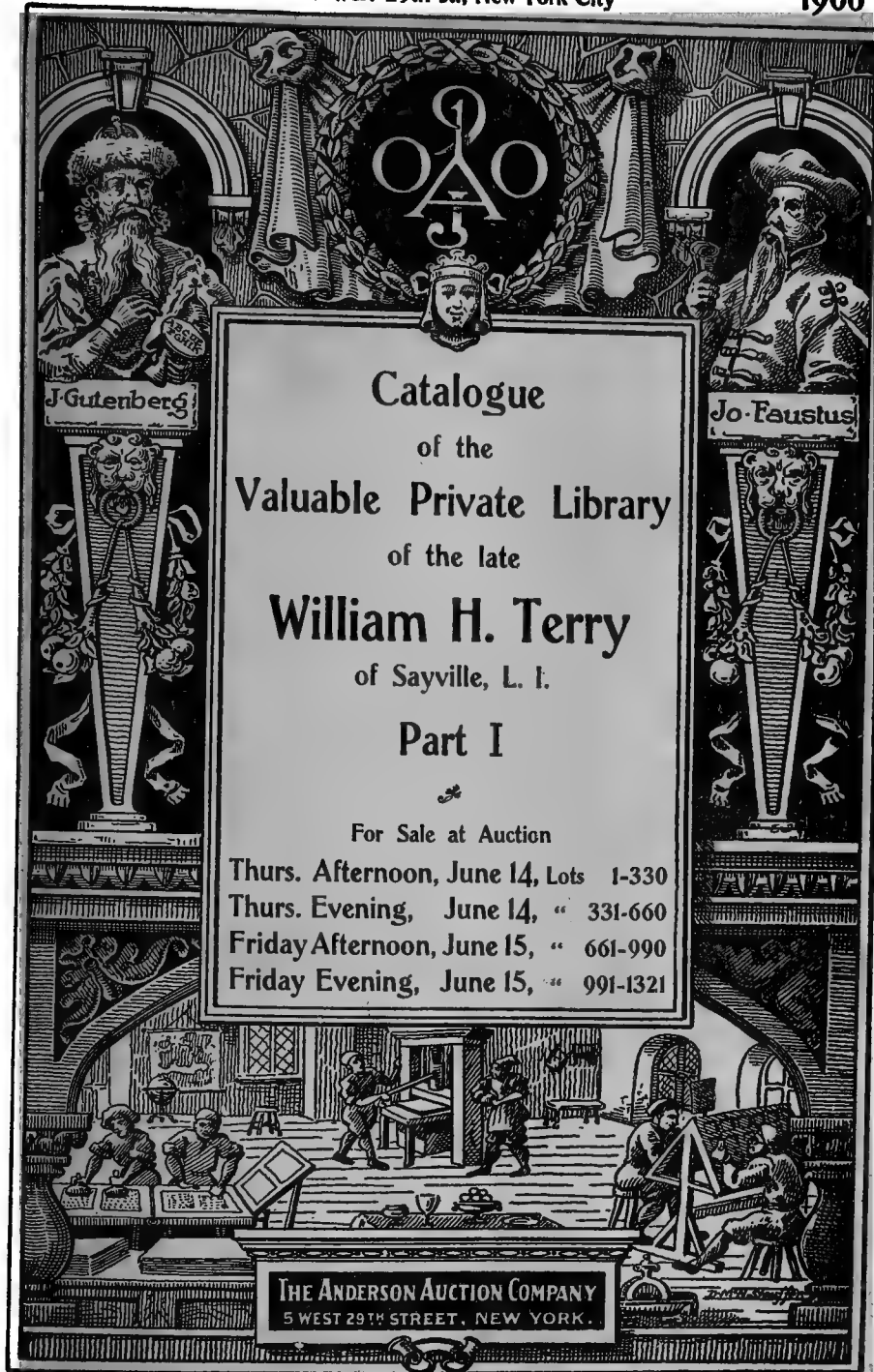
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517. CHARKE (MRS. CHARLOTTE). Narrative of the Life of Mrs. Charlotte Charke (youngest daughter of Colley Cibber, Esq.). Written by Herself. *Portrait.* 12mo, green morocco (portrait a little damaged and inlaid, some leaves stained).

Lond. 1755

3.00

RARE AND CURIOUS.

518. CHAUNCEY (REV. CHARLES—Pastor of First Church in Boston, 1727-1787). The Wonderful Narrative; or, A Faithful Account of the French Prophets, their Agitations, Extasies, and Inspirations. To which are added Several other remarkable Instances of Persons under the Influence of the like Spirit in various Parts of the World,

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particularly in New-England. In a letter to a Friend [Rev. George Wishart]. 12mo, half crimson morocco, pp. xv-89, 1. Glasgow: Printed by Robert Foulis, sold by him, and by the Booksellers in Edinburgh, London and Dublin, 1742.

A dozen pages are devoted to "Instances of the Spirit of Delusion," many being taken from Cotton Mather's "Magnalia." While an American edition of this work was doubtless printed, no mention of it is made in Sabin, nor was it in the Brinley Collection. An Edinburgh edition was issued the same year, though with a different title. It contained only 24 pp., while this has 105 pp. RARE.

519. CHERRY (ANDREW). The Travellers; or, Music's Fascination: an Operatic Drama as performed at the Theatre Royal, Drury Lane, and at the New Theatre, Philadelphia. The Music composed by M. Corri. 18mo, paper covers. Phil. 1807

FIRST AMERICAN EDITION. Very rare. This remarkable piece was first published and performed in London in 1806.

520. CHESTER (J. L.—Editor). The Register Booke of Saynte D'nis, Back-Church Parish (City of London), for Maryages, Christenyings and Buryalles, 1538-1754. Edited, with an exhaustive Index. Royal 8vo, half morocco (broken). Lond.: Harleian Society, 1878

521. CHESTERFIELD (EARL OF). Letters of Philip Earl of Chesterfield, with the Characters. Edited, with Introduction, Notes and Index, by J. Bradshaw. 3 vols. 8vo, half morocco, gilt backs and tops, by Larkins.

Lond. 1893

522. CHETWOOD (W. R). A General History of the Stage from its Origin to the Present Time, with Memoirs of Performers on the English and Irish Stage, by W. R. Chetwood, twenty years Prompter at Drury Lane Theatre. 12mo, calf.

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523. CHEVALIER (ALBERT). Albert Chevalier: a Record, by Himself. *Illusts.* 8vo, cloth. Lond. 1895

524. CHI PSI FRATERNITY. The Semi-Centennial Catalogue. *Illusts.* Royal 8vo, cloth (717 pp.).

Auburn, N. Y., 1892

525. — Catalogue, 1902. *Front.* Royal 8vo, cloth.

Auburn, N. Y., 1902

526. CHOATE (RUFUS). Reminiscences of the Great Advocate. By E. G. Parker. *Portrait, etc.* 12mo, cloth.

N. Y. 1860

527. — Memories of Rufus Choate. By J. Neilson. *Portrait and plates.* Royal 8vo, cloth.

Bost.: Riverside Press, 1884

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532. — Dramatic Works. *Portrait*. 5 vols. 12mo, calf. BEST EDITION. Lond. 1777

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533. — An Apology for the Life of Mr. Colley Cibber, written by Himself. Edited, with Notes and Supplement, by R. W. Lowe. 26 original mezzotint portraits by Parkes, IN TWO STATES, and 18 etchings by ADOLPHE LALAUZE. 2 vols. imp. 8vo, cloth.

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Melbourne and Lond. [1879]

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It is by no means improbable that COLLINS'S MANUSCRIPT OF ACTS II. and III. is COMPLETE IN ITSELF, and that it represents all that part of the play which was written by him. This "rough draft" is headed, "*The Moonstone. (Comedy.) Scenariorio and Rough Draft of the Piece,*" and below this he has written: "*N. B.—The Completed Piece in three acts, corrected and altered for the performance, is in the tin (strong) box.*" A comparison of the two manuscripts shows that the matter contained in Collins's draft has been incorporated with Collins's complete manuscript, probably from a fair copy made from this draft by Collins and sent to Clarke (then in Australia) as an improvement or alteration of an original manuscript previously submitted to him by Clarke. It is evident that after incorporating the two acts written by Collins, Clarke sent the complete manuscript to him for final revision. This complete manuscript, with Collins's final alterations, is the second of the two manuscripts here offered. It is signed at end by Clarke and dated from "*Melbourne, 2d August, 1879.*" On the first leaf, under Clarke's title, Collins has written: "*The Moonstone: a Drama in a Prologue and Four Acts, by Wilkie Collins and Marcus Clarke. London, October 28, 1879,*" and it is doubtless the "completed MS." referred to in Collins's later memo., in his rough draft, as being "in the tin (strong) box." The fourth act consists of only one scene, or tableau, which would account for the reference to "three acts." It is therefore reasonable to suppose that Collins rewrote Acts I. and II. only, and that the rough draft having Collins's note in regard to the "completed manuscript" was all of the play which was written by the author of "*The Moonstone*" and "*The Woman in White.*"

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It would be very interesting to be able to give here a full list of the hundreds of well-known New York names which are found in the pages of this interesting manuscript, but unfortunately it is impractical to do so within the space of a catalogue description. Among a few of the names recurring most frequently are: James Dixon, Freeman Clarkson, W. A. Livingston, Cornelius and James Roosevelt; Wm. W. Story, John Vandevelt, J. Schaick, J. Van Wagenen, Wm. Ogden, The Lorillards, A. Wynkoop, B. S. Osborn, D. G. Hubbard, etc., etc.

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- .25 1947. WHITE (F. C.) *Historical Sketch of the South Church (Reformed) of New York City. 10 illusts., comprising etched frontispiece, autotype portraits and views, etc.* Square 8vo, half cloth. N. Y. [1887]
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- 1.25 1949. — *New York as It Is in 1834; and Citizens' Advertising Directory. Folding colored map, drawn by Burr, and view of Battery and Castle Garden, engraved on steel.* 24mo, roan, gilt top (edges of some leaves ink-stained). N. Y. 1834

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335. GRANT (GEN. U. S.) Full-length Portrait, military uniform, on the battle-field. Etching by L. Mercier, 1866. Original impression, printed by Delatre. 4to. *Scarce*.

336. GUIDO. St. Mary Magdalen, by Cuengo; Ecce Homo, by Mandel; etc. Folio. (4 pieces.)

337. HADEN (SEYMOUR). Vue de la Tamise. Etching. 4to. Original impression, with the number 18 in upper right corner, published in 1863. Printed by Delatre, and with Cadart's stamp.

*Very scarce.*

338. HART (WILLIAM). Original Oil Painting, marine view, painted on canvas paper, mounted in large mat, fine example. 5 in. x 2 $\frac{3}{4}$  in.

## *The Anderson Auction Co.*

340. HECHT (W.) *The Death of Wallenstein*, etched after Piloty. India proof. Folio.

341. — Under the Arenas, etched after Piloty. India proof. Folio.

342. HELLEU (PAUL). *Dry-Points, etc.*, by Paul Helleu; *Studies of Female Faces*. 4to. (10 pieces.)

343. HENRY IV. *Lying in State*. Mezzotint by Dunkarton, from a rare print. 4to. Open-letter proof.

344. HERRING (J. F.) *Noted Animal Painter*. *The Village Blacksmith*. Mezzotint by Patterson. Large folio. Open-letter proof.

345. HOGARTH (W.) *Marriage à la Mode*. The set of 6 plates engraved by T. Cook. Folio. Lond. 1796. (6 pes.)

This and the following lots of engravings after Hogarth are all good impressions of the original engravings by Cook, and in excellent state. Published from about 1796 to 1801. Folio.

346. — *Oval Bust Portrait of Hogarth*.

347. — *Moses before Pharaoh's Daughter*.

348. — *The Roast Beef of Old England*.

349. — *Morning; Noon; Evening; Night*. (4 pieces.)

350. — *The Rake's Progress*. Complete set of the 8 plates. (8 pieces.)

351. — *The March to Finchley*.

352. — *Canvassing for a Vote; The Polling; The Chairing*. (3 pieces.)

353. — *Paul before Felix*.

354. — *The Strolling Players*.

355. — *A Midnight Modern Conversation*.

## SECOND SESSION.

356. HOGARTH (W.) *The Enraged Musician*.

357. — *Garrick as Richard III*.

358. — *An Election Entertainment*.

359. — *Beer Street and Gin Lane*. (2 pieces.)

360. — *The Distressed Poet*.

361. — *Credulity, Superstition and Fanaticism*.

362. — *Analysis of Beauty*. (2 pieces.)

363. — *The South Sea, Sleeping Congregation, etc*. On 2 sheets. (2 pieces.)

364. — *A Country Inn Yard, The Times, and other subjects*. On 2 sheets. (2 pieces.)

## *The Anderson Auction Co.*

HOGARTH (W.)

365. — Lord Lovat, and The Bathos. (2 pieces.)  
366. — The Harlot's Progress. Complete set of the 6 plates. (6 pieces.)  
367. — France and England. (2 pieces.)  
368. — The Four Stages of Cruelty. (4 pieces.)  
369. — Portrait of C. Churchill, the Poet.  
370. — Industry and Idleness. Complete set of the 12 plates. (12 pieces.)  
371. — Southwark Fair.  
372. — The Cock Fight.  
373. — Before and After. (2 pieces.)  
374. HOLBEIN. The Family of Sir Thomas More, eng. by Worthington. India proof before all letters. 8vo. *Scarce*.  
375. HONDIUS (ABRAHAM). *Noted Dutch Painter and Engraver*. Mezzotint Portrait, eng. by J. Smith. 4to.

376. **I**RVING (WASHINGTON). A Set of Plates to illustrate "The Alhambra." 12mo, on small 4to sheets. ALL INDIA PROOFS BEFORE LETTERS. (11)

377. ITALIAN PAINTERS. Titian, India-proof lithograph, 1827; Canova; Correggio; etc. 4to, etc. (7 pieces.)

378. **J**ACQUE (CHARLES). Portrait of M. Luquet, etched by Jacque. Fine original impression, printed by Delatre. 4to.

379. — Le Printemps, and Le Chemin de Halage. Etchings. (2 pieces.)

380. JACQUE (LÉON). Etchings. Le Moulin de la Galette; La Campagne; La Chasse aux Canards; Intérieur de Ferme. 4to. (4 pieces.)

381. JACQUEMART (JULES). Souvenirs de Voyage (old boots, drawings, etc.). Original etching. 4to.

382. — Landscape, with tropical foliage. Original etching. 4to.

383. — L'Ecureuil et la Mouche (The Squirrel and the Fly). 4to.

384. — Title-page to the Vol. of the Society of Aquafortistes for 1863, showing Greek ruins, with a large cock. 4to.

385. — La Ville et la Campagne (two small etchings on one sheet). (As one piece.)

## *The Anderson Auction Co.*

JAQUEMART (JULES).

386. — Etchings. The Soldier and the Laughing Girl, after Van der Meer. 4to, on India Paper.

387. — Etchings after Teniers and Goya. 4to. (2 pieces.)

388. — A Tryptich, and a Cloisonne Vase. Both on India Paper. 4to. (2 pieces.)

389. JOHNSON (ANDREW). Mezzotint by William Sartain, three-quarter length. Large folio. (7 copies.)

390. JOHNSON (DR. SAMUEL). Three different Portraits: Michael Johnson, his father; James Boswell; and Johnson Rescuing Goldsmith, and a Literary Party at Sir Joshua Reynolds', both eng. in mezzo. by Sartain. (7 pcs.)

391. JONGKIND. Vue de la Ville de Maslins. 4to. [1863.]

This and the following lots of the etchings of Jongkind are all original impressions, printed by Delatre, and with Cadart's stamp.

392. — Entrée du Port de Honfleur. 4to. 1863.

393. — Sortie du Port de Honfleur. 4to. 1864.

394. — Jetée en Bois dans le Port de Honfleur. 4to. 1865.

395. — Vue du Port au Chemin de fer à Honfleur. 4to. 1866.

396. **K**AULBACH (WILHELM VON). The Decorations in the Berlin Museum. Edited by A. Duncker. 4 large folio parts, containing 11 engravings by Eichens and others, and including Homer and the Greeks, Venus, etc. In the original wrappers. (As 1 piece.)  
Berlin, 1854

397. KENSITT (J. F.) *American Painter*. Square Bust Portrait. Eng. by F. Halpin, after A. Baker. India proof. Folio.

398. — Another copy.

399. — Two copies of the same.

400. — Four copies of the same.

401. — Four copies of the same.

402. — Seven copies of the same.

403. **L**ALANNE (MAXIME). *One of the most Famous of the French Etchers of the 19th Century*.  
À Bordeaux. 4to. 1866.

This and the following lots of the etchings of Lalanne are all original impressions, printed by Delatre, and with Cadart's stamp.

404. — Vue Prise du Pont St. Michel. 4to.



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LALANNE (MAXIME).

405. — Cusset (Excursion de Vichy). 4to.

406. — Rue des Marmousets (Vieux Paris). 4to.

407. — Aux Environs de Paris. 4to.

408. — À Neuilly (Seine). 4to.

409. — Démolitions pour le Percement de la Rue des Écoles et pour le Percement du Boulevard St. Germain. Etchings of Old Paris. 4to. (2 pieces.)

410. — Cusset (Excursion de Vichy). India paper. 4to.

411. LANÇON (AUG.) Tigre de Cochin-Chine; Lion de Nubie. 2 original etchings. 4to. (2 pieces.)

412. LANDSCAPES. La Cuccagna, after Claude, by Parboni; Le Matin, after Dietricy, by Guttemberg. Folio. (2 pieces.)

413. — Environs de Mortagne, eng. by Masquelier, after Le Prince; Landscape after Claude, by Volpato; and two others. Folio. (4 pieces.)

414. — A View from Nature, by Photogravure Process. (125 copies, as a lot.)

415. LANDSEER (THOMAS). Deer-Shooting Scene. Eng. after Sir Edwin Landseer. Folio. India proofs. (4 pcs.)

416. LAURENS (JULES). Etchings. Les Sonnets d'Auvergne; Sous les Murs de Teheran; Canards Sauvages; Pies sous Bois; and others by the same. 4to. (7 pieces.)

417. LEGROS (A.) *Noted French Etcher.* Le Refectoire. 4to.

This and the two following lots are original impressions printed by Delatre, and with Cadart's stamp.

418. — Le Manège. 4to.

419. — Le Lutrin. 4to.

420. LEMPEREUR (L. S.) *French Engraver.* Les Amours enchainés par les Graces; and, Las Graces lutinées par les Amours. Both after De La Grenée. Folio. Early impressions, but a trifle damaged in the margins. (2 pieces.)

421. LEPIC (VICOMTE). *French Etcher.* Pour les Pauvres: Jupiter. Two fine etchings of dogs. Folio. (2 pcs.)

422. LINCOLN (ABRAHAM). The Council of War: Lincoln, Grant, Sherman and others. Lithograph group portrait, full length (dust-stained). Drawn by P. Kramer. N. Y. 1865.

423. — Lincoln and Family. Lithograph by Kurz and Allison, Chicago. Folio (torn).

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431. — *The British & North American Royal Mail S. S. (Scotia), off Cape Race, throwing overboard the New York Associated Press Parcel, containing news and telegrams from Europe.* Photograph from the picture by S. Walters. Large folio.
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448. — Figurative wood-engraving by Jackson, *circa* 1760, printed in brown; The Descent from the Cross, after Ricciardelli; The Farmer's Home, after Brooks; etc. Folio. (10 pieces.)

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467. — Portraits of Napoleon, Josephine, Archduke Charles; Massena, by Boilly; Ney, colored woodcut; etc. (24 pieces.)

468. NAVAL. *Action between the British Fleet under Admiral Parker and the Dutch Fleet under Admiral Zoutman on the Dogger Bank, Aug. 5, 1781*. Painted by D. Serres, engraved by R. Pollard. Folio. Original impression, but neatly repaired in one corner and mounted on card. Lond. 1782.

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### NAVAL.

469. — Departure of Dutch Ships from Portsmouth Harbor, June, 1833, after the raising of the embargo (the Belgian revolt for Independence). Painted by J. Schett, engraved in aquatint by R. Havell. Folio (slight stain in bottom corners, and top margin repaired).

470. — The English and French Fleets in the Baltic, 1854, by Oswald W. Brierly; consisting of eighteen large folio lithographs, in tints. Executed by T. C. Dutton, R. Carrick, J. Needham, and T. Picken, with full descriptions on separate sheets. Published by Day & Son, Lond., 1855, in original paper wrapper. Large folio.

471. NEW YORK CITY. Batterie de New-York. Original etching by De Bonsonge. Original impression, printed by Delatre, 1866. 4to. (Shows the Battery and some distance up the East River.)

472. — Bowery Theatre: View of the (First) Bowery Theatre, New York. Folio. I. Town, Architect; On stone, by A. J. Davis; Imbert's Lithography. [1826.] Inlaid. *Excessively rare.*

473. — John Street Theatre. Interior view of the old John Street Theatre, New York, showing scene on stage. Oblong 8vo. India proof. Inlaid.

474. — Park Theatre, N. Y. City. Original pen-and-ink Drawing of the cornerstone of the first Park Theatre, laid on the 5th day of May, 1795, Jacob Morton, Wm. Henderson and Carlile Pollock, Commissioners; and Lewis Hallam and John Hodgkinson, Managers. 8vo.

This stone was found in the ruins of the Park Theatre fire of 1848.

475. — Fox's Old Bowery Theatre: the Last Scene in G. L. Fox's New and Gorgeous Pantomime, "The House that Jack Built." Lithograph by C. Currier. Folio. Trial proof, colored by hand, to try the effects of the colors.

476. — Interior view of the Hippodrome (formerly situated on the site of the present Fifth Avenue Hotel). 4to tinted lithograph, on music sheet. N. Y. 1853.

477. — The Burning of Abbey's Park Theatre, New York, October 30th, 1882 (advertised date of Mrs. Langtry's debut in America). Photograph. 4to.

478. — Park Theatre, N. Y. Photograph of the engraving showing the interior of the Park Theatre, with Charles Mathews and Miss Johnson on the stage; taken from the painting in water-color by John Searle. With key on margin. 4to.

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NEW YORK CITY.

479. — Entrance to the First Congregational Church, Broadway. Lithograph in color by Penwork, after D. H. Arnot. *Fine condition.* RARE. N. Y. 1845.

480. — View of the Ruins after the great fire in New York, Dec. 16 and 17, 1835, as seen from Exchange Place. Aquatint by W. J. Bennett, after N. Calyo. (Mounted and cut down.) Folio.

481. — View of the Masonic Hall: Front on Broadway. Lithograph by Imbert; drawn on stone by A. J. Davis; on India Paper. *Rare.*

482. — John Street Theatre: Playbill, Jan. 21, 1794, "The School for Scandal," and "The Flitch of Bacon," with Messrs. Henry, Hallam, Hodgkinson, and Richards (Crosbie) in the cast. *Rare.*

483. — A View of New York, Governor's Island, the River, etc., from Long Island. 8vo. Lond.: A. Hamilton, 1776.

Fine impression of the original print, showing the troops under arms.

484. — Another copy. (No margin.)

485. — Original Pen-and-Ink Drawing (two on one sheet) of the Old Pewter Mug Tavern, N. Y. City, in its original form and after being unroofed. 4to. 1861. *Fine.* (1 piece.)

486. — Peter Stuyvesant's Army entering New Amsterdam (to illustrate Irving's New York). Humorous lithograph by Sarony, after W. Heath. Long folio.

487. — Débarquement des Troupes Angloises à Nouvelle Yorck, hand-colored (margins torn); L'Entrée de Troupes Royal à Nouvelle Yorck, hand-colored. Mounted. Eng. by F. Habermann. ("The Augsburg Plates.") 4to. (2 pieces.)

488. — View of City Hall; Colman's Literary Rooms; Columbia College. On India Paper. Eng. by Fenner, Sears & Co., after Davis & Burton. Lond., pub. 1831. 8vo. (3 pcs.)

489. — The Life of a Fireman. Lithograph by N. Currier, after L. Maurer. Hand-colored. *In fine condition.* Folio. N. Y., pub. 1854. *Very rare.*

490. — The Great International Caledonian Games, held at Jones' Woods, New York, July 1st, 1867. Fine lithograph in color. Large folio.

491. — View of New York (looking from Brooklyn). Lithograph by H. Bencke, after John Bachmann. In color. Large folio (margin damaged).

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492. **OLD MASTERS.** *Le Mariage de Ste. Catherine*, eng. by Vendramini, after Maratti; *Abraham offering up Isaac*, by Surugue, after Del Sarto. Folio. (2 pieces.)

493. — *Madonna and Child*, after Carlo Dolci, by Bartolozzi (cut close); *Michael Angelo's The Contest with the Bow*, stipple engraving printed in carmine; *St. Michael and the Devil*, after Raphael, by Geille (fine impression); *Holy Family*, after Correggio, by Bonato (brilliant open-letter proof); and others, similar. Folio and smaller. (24 pieces.)

494. — *The Daughter of Robert Strozzi*, after Titian, by Cunego; *The Feast at Cana*, after Tintoretto, by Volpato; *The Prodigal Son*, after Guercino, by Cunego; and others. Folio. (7 pieces.)

495. — *Landscape*, after Poussin, by Mason; *Orphée*, after Poussin, by Bovinet; *S. Catharine*, after Parmegiano, by Tinti; and others. Folio. (8 pieces.)

496. — *Moses*, after Michael Angelo, by Berlini; *The Adoration of the Shepherds*, after Ribera, by Ingouf; *Mieris in his Studio*, fine lithograph by Hanfstaengl; and others. Folio. (8 pieces.)

497. — *Landscape*, after Salvator Rosa, by Fortier; *The Dead Christ*, after Carracciò, by Godefroy; *Concert of Cats*, after Breughel; and others. Folio. (8 pieces.)

498. — *The Magdalen*, after Correggio; *Salvator Mundi*, after Del Sarto; *Mater Dolorosa*, after Dolci, by Mandel; and others. Folio. (8 pieces.)

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507. — Rembrandt, India-proof lithograph by Hullmandel, 1826; Murillo; Wm. Wissing; etc. 4to, etc. (12 pieces.)

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540. — The Shipmaster and his Wife. 19½ x 13 in.

This and the two following lots are magnificent reproductions in permanent autotype—of the highest style of the process—from the original paintings, the effect being that of a rich dark mezzotint. Each forms a most attractive picture for framing.

541. — Flora. From the Duke of Buccleuch's collection.

542. — Jan Six at the Window. From Leon Bonnat's collection, London.

543. — Portrait of a Youth, painted by the artist, engraved in mezzotint by W. Pether. Folio.

544. — Etched Portrait, in old age, by J. L. Raab. India proof. 4to.

545. — The Gold-weigher, from the original; three portraits, engraved by Claessens and Fry (after paintings). Folio, etc. (4 pieces.)

546. REYNOLDS (SIR JOSHUA). Etching of Lady Smyth and children, by Charles Courtry. Folio.

547. RIBOT (E.) *Famous French Etcher and Painter.* Portrait of M. Cadart. 4to.

This and the following lots of the etchings of Ribot are all original impressions, printed by Delatre, and with Cadart's stamp.

548. — Le Dejeuner du Chat. 4to.

549. — Un Contrebandier. 4to.

550. — Le Mets Brule (Salon de 1863). 4to.

551. — L'Aide de Cuisine. 4to.

552. — La Prière. 4to.

553. — Les Eplucheurs. 4to.

554. RICE (THOMAS DARTMOUTH). Playbill of his Benefit at Bowery Theatre, Feb. 12, 1848, Mr. Rice as Bone Squash Diable, the full Band of Christy's Minstrels; Mr. Chanfrau; etc. *Rare.*

## *The Anderson Auction Co. .*

555. RICHOMME (J.) *Noted French Engraver.* Triomphe de Galathée, after Raphael. Large folio. 1820.

Fine original impression, with Richomme's stamp and autograph presentation inscription.

556. — Adam et Eve, after Raphael. Large folio. Fine original impression. 1814.

557. RIDLEY (W.) Etchings of Durham, Chelsea (London), etc. 4to. (4 pieces.)

558. ROSA (SALVATOR). Glaucus and Scylla, engraved by Winstanley; Hagar and Ishmael, by the same; and others after Rosa. 4to. (5 pieces.)

559. — Original Etchings by Salvator Rosa: The Battle of the Gods and the Giants: The Crucifixion of Orestes by Polycrates; and two others by the same. Large folio. (4 pieces.)

560. ROWLANDSON AND PUGIN. Drawing room at St. James's. Aquatint in color. 4to.

561. RUBENS. Les Quatre Philosophes, engraved by Morel; Lions, by Bloteling; Le Fils de Rubens, by Salvador; The Descent from the Cross, by Guttemberg. 4to, and folio. (4 pieces.)

562. — Landscapes. Engraved by S. à Bolswert. Folio. (5 pieces.)

563. — Another lot, similar. (5 pieces.)

564. — Another lot, similar. (5 pieces.)

565. — Another lot, similar. (5 pieces.)

566. — The Massacre of the Innocents; The Crucifixion; The Martyrdom of St Thomas; and three others. Engraved by Neeffs, Paulus Pontius, and others. (6)

567. SARTAIN (JOHN). Christ before Caiphas. Mezzotint. Signed. Proof. Large folio.

568. SCHEFFER (ARY). Scene from Burger's Lenore. Engraved by Gerard. Large folio, printed in brown.

569. SCRAP-BOOKS. A 4to volume, containing numerous portraits (cut down), mostly of the 18th Century; another, containing newspaper cuttings, woodcuts, etc. 2 vols.

570. — A 4to volume, containing numerous portraits, lithographs and steel views, etc. Included are Ch. Kemble by Lane, India proofs; Rubens; Vandyke; Van de Velde; Byron; Raleigh; Fancy portraits, etc.

571. — A 4to volume, containing several hundred small pencil sketches of scenery in the South of France and North Italy, a few colored; with pencilled descriptions of the coloring appended.

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572. SCRAP-BOOKS WITH COLORED PLATES. An oblong 4to scrap-book, containing about 100 plates, including 19 of Rowlandson's plates to Dr. Syntax, 7 plates by Leech, colored plates to McLean's *Gil Blas*, etc.

573. — Another, similar volume, containing various colored plates, French Caricatures, a few of Leech and Cruikshank, etc.

574. SCRAP-BOOK. Consisting of 70 blank sheets of stout paper; bound in old English red morocco, and gilt. Large folio.

A fine collection of old Dutch paper, early 18th Century, suitable for printing etchings or choice engravings. Genuine old Dutch paper is extremely difficult to obtain.

575. SHAKESPEARE. Scene from Richard II. Engraved by Smith. Large folio. Lond.: Boydell.

576. — Scene from The Winter's Tale. Engraved by S. Middiman, after J. Wright. Pub. by Boydell, Lond., 1794. Folio.

577. — Scene from King Richard the Second. Engraved by R. Thew, after J. Northcote. Pub. by Boydell, Lond., 1801. Folio.

578. — Scene from The Tempest. Engraved by I. P. Simon, after H. Fuseli. Boydell, Lond., 1797. Folio.

579. — Scenes from the plays. Engraved after Stothard, Westall, Northcote, etc. 4to. (6 pieces.)

580. SHAKESPEARE PORTRAITS. Bust in oval. Engraved by Lawson. 12mo. *Rare.*

581. — Relief Facsimile, in blue and-white, of the seal of Richard Henry Wilde, containing profile portrait of Shakespeare; woven silk badge, issued on the Tercentenary celebration, April, 1864, with portrait, etc. (2 pieces.)

582. — The Droeshout portrait. Engraved by Brocas, etc. (3 pieces.)

583. — Engraved by Maria and Emily Maverick; two varieties of each. (4 pieces.)

584. — Engraved by W. D. Smith, N. Y.; by Hopwood, by Fry; and the Stratford bust, India proof. (4 pieces.)

585. — Engraved by Edwin, by J. Boyd (two different), by Gimbrede. (4 pieces.)

586. — Engraved by Cook; two small woodcut vignettes, apparently early American work; by J. Hall, 1772; a Cuban portrait; and a lithograph. (6 pieces.)

587. — Proof on India paper, engraved by M. Hart of Baltimore; from the London Magazine, 1752; engraved by Cazenave; by Massel; and others. (10 pieces.)

## *The Anderson Auction Co.*

### SHAKESPEARE PORTRAITS.

588. — Shakespeare, Rousseau, and others, on one sheet, Bost. 1834; the Stratford bust, printed in colors; engraved by Harland from the Hilliard portrait; and others. (10 pieces.)

589. — Engraved by Holl, by T. Kelly (two states), by Avery (N. Y.), by Longacre, by Gridley, by Prud'homme, and others. (22 pieces.)

590. — Mezzotint by Sartain, by Jeens; Shakespeare and Family, by Perine, by A. B. Walter, and others. (22 pieces.)

591. — About 100 various portraits, mostly woodcuts. (As a lot.)

592. — Birthplace of Shakespeare, colored litho. by Currier & Ives; original prospectus soliciting subscriptions for the purchase at auction of the birthplace, 1847; Shakespeare at the age of 12, colored litho. after Faed; Shakespeare between the Dramatick Muse and the Genius of Painting, stipple engraving by Smith (repaired). 4to and folio. (4 pieces.)

593. — The Shakespeare Memorial (biography, history of the places connected with Shakespeare, etc.). *Illustr. with portraits, facsimiles, etc.* Folio (pp. 48). Lond. 1864

594. SOUTH CAROLINA. An exact Prospect of Charleston, the Metropolis of the Province of South Carolina. From the London Magazine. Oblong 4to. [ca.1760]

595. STANFIELD (C.) Tilbury Fort—Wind against Tide. Engraved in line by J. T. Willmore. Large folio. Open-letter proof.

596. STANFIELD (CLARKSON). Lithographs of scenery on the Moselle, Meuse, etc. Drawn on stone by Stanfield, and finely colored. Original impressions. Folio. View near Marienburg, and another. (2 pieces)

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605. — Bridge at Coblenz, on the Moselle; etc. (3 pieces.)

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606. STATUARY. The Laocoon, engraved by Bervic; and other engravings of ancient Greek Statuary, and pieces by Flaxman, etc. Mostly folio. (16 pieces.)

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609. STRANGE (SIR ROBERT). Danæ, after Titian. Original impression, with large untrimmed margins. Folio.

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611. — Cupid Sleeping. Engraved after Guido.

612. TAIËE (A.) *French Etcher*. Etched Portrait, full length, of Coquelin in the "Lion Amoureux"; and three other etchings by the same. 4to. (4 pieces.)

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Rare.

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640. — General William H. Harrison at the Battle of Tippecanoe. Colored lithograph by N. Currier. 4to (stained at bottom). N. Y. 1840.

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644. — "Washington and Family" (copy of the Savage painting). Mezzotint by G. E. Perine.

645. — "Washington." By H. B. Hall. 12mo. Inlaid. After the Ceracchi bust. (H., 257; B., 166.)

646. — "Washington and His Mother." Painted by Henry Bruecker. Engraved in line and stipple by J. McRae.

647. — Magnus (C.) "In Memory of the Illustrious Champion of Liberty General George Washington," etc. Lettering in script printed in blue, busts of Washington (in centre), Lincoln, and McClellan (left and right at top). Lithograph. Folio. [1862.]

648. — Satin badge, the U. S. flag, with oval bust of Washington printed in gold. Inscription, "American Orders, Feby. 22nd, 1854."

649. WEBSTER (T.) *Noted English Painter*. "The Smile," and companion picture "The Frown" (school-boys). Engraved by Rice. Large folio. Proofs. (2 pcs.)

650. WEST (BENJAMIN). Alfred III. visiting one of his Nobles. Eng. by J. B. Michel. Large folio. Lond.: Boydell, 1782.

651. WIERIX (JAN). Copy of Albert Durer's Madonna and Child. Engraved by Wierix at the age of 14.

652. WILKIE (SIR DAVID). Engravings after Wilkie, by Raimbach and others. Folio and smaller. (10 pieces.)

653. WILLÉ (J. G.) *Repos de la Vierge*, after Dietricy; *Sapeur des Gardes Suisses*; Louis Dauphin; etc. (5 pieces.)

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655. WOUVERMANS. "Un Manège." Engraved by Daudet. Folio.



## FRAMED ENGRAVINGS, OIL PAINTINGS, &c.

656. ARCHITECTURAL DESIGN. Original water-color drawing of a building (concert room?) in Renaissance style, on the side of a lake, with terrace in Italian style leading to the water. Finely drawn and colored. 38 x 21 in.

657. — House at New Rochelle, built for C. C. Buell. Bromide print, colored. Gilt frame, 22 x 24 in.

658. BARTOLOZZI (F.) Card of thanks forwarded to those who attended the funeral of Sir Joshua Reynolds. With allegorical design by Burney eng. by Bartolozzi in line. 9 x 11 in.

659. BATTLE OF BUNKER'S HILL. Eng. by Mitau, after Trumbull. In Hogarth frame, black and gold, 20 x 26 in.

660. BOSTON TEA PARTY. Process reproduction of the painting by W. L. Greene representing the destruction of the tea in Boston Harbor. Framed in wood taken from the Bradley House, where the members of the Tea Party met and disguised themselves as Indians. 21½ x 17½ in.

661. BOUGUEREAU (W.) La Charité. Large photograph from the original painting by Goupil. Gilt frame, 24 x 31 in.

662. BRETON (JULES). The Confirmation (Breton scene). Fine autotype from the original painting. Gilt frame, 28 x 21 in.

663. — Shovelling Snow. Fine autotype after the original painting. Gilt frame, 28 x 21 in.

664. CHINA. Three Photographs of a cabinet of Eastern china, many varieties. Mounted in one frame, 32 x 12 in.

665. DEATH OF MONTGOMERY AT QUEBEC. Eng. by W. Ketterlinus, after Trumbull. In black-and-gilt Hogarth frame, 19 x 26 in.

666. DETAILLE (E.) Salut aux Blessés. Fine Goupil-gravure. Gilt frame, 31½ x 24 in.

667. DRAMA. View of the Interior of the Saint Charles Theatre, New Orleans, with portraits of Sol Smith and J. M. Ludlow. Reproduction of the rare original lithograph. 18 x 21 in.

668. GEN. MARION in his swamp encampment inviting a British Officer to Dinner. Mezzotint by John Sartain, after J. B. White. Open-letter proof. 22 x 25 in.

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669. GLEYRE (C. G.) Bust of a Woman, nude. Fine autotype from the original painting by Gleyre. Gilt frame, 17 x 19 in.

670. HARRISON (BENJAMIN). Eng. by Francis S. King, 1903, after Eastman Johnson, Lettered proof, signed by artist and engraver, limited to 25 lettered proofs, in stout mat and black-and-gold frame, showing piece of copper plate (to show the destruction of the plate). 23 x 27 in.

671. HENRY (PATRICK) delivering his celebrated Speech in the House of Burgesses, Virginia, 1765. Eng. by Alfred Jones, after Rothermel. (Slightly spotted.) 23 x 29 in.

672. JAPANESE. Full-length figure of a Girl, very finely painted on glass, and in the original Japanese frame and glass. The figure heightened with gold and silver. 18 x 26 in.

673. KEAN (EDMUND). Full length, as Richard III. Mezzotint by C. Turner, after J. J. Halls. Letter proof, printed in brown. 26 x 36 in. Lond. 1814.

674. — Full length, as Brutus. Mezzotint by S. W. Reynolds, after Northcote. Fine Open-letter Proof. 38 x 27 in.

675. KEMBLE (JOHN PHILIP). Full length, as Rolla. Mezzotint by S. W. Reynolds, after Lawrence. Large folio, with thick mat. (The engraving somewhat damaged.) 44 x 33 in.

676. — Full length, as Cato. Mezzotint by Reynolds, after Lawrence. Fine impression of the First State. In thick mat, 45 x 35 in.

677. — Full length, as Hamlet. Mezzotint after Lawrence (no margin, and mounted; slight damage on side). 44 x 33 in.

678. KNAUS (L.) Evening in the Jewish Quarter. Fine autotype after the original painting. 24 x 28 in.

679. — "Landpartie." Autotype by the Berlin Photographic Company. 29 x 25 in.

680. — Another fine Autotype from an original painting by Knaus. Gilt frame, 29 x 25 in.

681. MEISSONIER. Napoleon, full length, on grey charger. Etched by James Fagan. Signed remarque proof on vellum. In gilt frame, with ornamental top of French eagle. 26 x 20 in.

682. — Three Engravings after Meissonier, and a Cabinet Photograph. Mounted in passepartout fashion. (Glass cracked.) 19 x 35½ in.

683. MENGES (RAPHAEL). Amor. Lithograph by Hanfstaengl. 20 x 21 in.

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684. MOUNT VERNON in the Olden Time. Line engraving. 27 x 21 in.

685. MUNKACSY. Milton Dictating to his Daughters. Fine autotype from the original painting. 30 x 25 in.

686. NEW YORK CITY. View of the Stage of the American Theatre, Bowery, on the 57th night of T. D. Rice in Jim Crow. Reproduction of the very rare original lithograph. 18 x 22 in.

687. — The Old Post Office. Lithograph by John Briem, pub. by Herr Wessbecher; in mat and red stained cherry-and-gilt frame, 20 x 16 in.

688. — Lafayette Theatre. Lithograph on India paper (Imbert's lithography), after A. L. Davis; Peter Grain, Architect, 1827. In red stained cherry-and-gilt frame. *Rare*. 16 x 15 in.

689. — View of New York Theatre, front on Bowery, lithograph on India paper by Imbert, after A. J. Davis; I. Town, Architect. Erected 1826. In red stained cherry-and-gilt frame, 17 x 15. *Rare*.

690. — View of Burton's Theatre, Chambers St., 1871. Original water-color drawing by Florian. In red stained cherry-and-gilt frame, 15 x 16 in.

691. — View of Broadway, N. Y., between Howard and Grand St., 1840; showing old Olympic Theatre and Tattersall's. Lithographed for T. D. Valentine's Manual for 1861 by Geo. Hayward. In red stained cherry-and-gilt frame, in fine condition. Size, 17 x 12.

692. — View of National Theatre. J. W. Wallack, lessee. Lithograph by Day & Haghe, London, after Bengough. In red stained cherry-and-gilt frame. Fine condition. 19 x 16 in. *Rare*.

693. — The Irving Dinner. At the City Hall, N. Y., 1832. Lithograph on India paper by Endicott & Swett, after M. Swett. In red stained cherry-and-gilt frame, 19 x 15 in.

694. OIL PAINTING. Bust of a Man on canvas (no frame). 16 x 21 in.

695. OIL PAINTING on panel; Study of a Squirrel, by A. Bishop, 1883. Another painting on the back. 14 x 7 $\frac{3}{4}$  in.

696. — Photograph Frame, russia leather case, name removed and somewhat worn, inside lined with dark red plush, 19 x 16 in.

697. RANNEY (W.) A Bad Egg. Oil painting on canvas, in ornamental gilt frame, 15 x 16 in.

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698. REMBRANDT. Portrait by himself. Fine autotype of the original painting. 36 x 30 in.

699. RUBENS. The Burgomaster. Fine autotype. In handsome oak frame. 41 x 32 in.

700. SHAKESPEARE. The Epitaph on Shakespeare's tomb. Fine facsimile of a rubbing from it. Gilt frame, 38 x 13 in.

701. THE SIREN. Line engraving. 22 x 23 in.

702. THUMANN (PAUL). Study of a Woman's Head and Bust, nude. Photograph. Gilt frame, 20 x 19 in.

703. TROYON (CONSTANT). *Noted French Painter.* Bust in relief in Terra-cotta, by Amb. Nosselat. Circular. 18¼ in. Framed.

704. WAR OF 1812. Engagement between the Endymion and the President. Aquatint in color by J. Jeakes, after Buttersworth. (Neatly repaired in margin.) 23 x 26 in. *Very rare.*

705. — Capture of H. B. M. ship Frolic by the Wasp. Aquatint by Kearny. Reproduction of the very rare original. 16 x 20 in.

706. — The Engagement between the United States and the Macedonian. Eng. by B. Tanner, after T. Birch. (Slight damage neatly repaired.) 28 x 33 in.

707. — Battle of Lake Erie. Engraving by C. Tiebout and G. Murray, after Sully and Kearny. Published 26 July, 1815. A fine impression, but repaired in one or two places. 28 x 35 in. *Rare.*

708. OAK FRAME, natural color, with glass, mat and strainer. Size, 36 x 45.

709. — Another similar. (Glass broken.)

710. — Oak and gilt frames, 17 x 20 in. and smaller sizes. (6 pieces.)





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I: **TERMS CASH.** The highest bidder to be the buyer; in all cases of disputed bids the lot shall be immediately re-sold.

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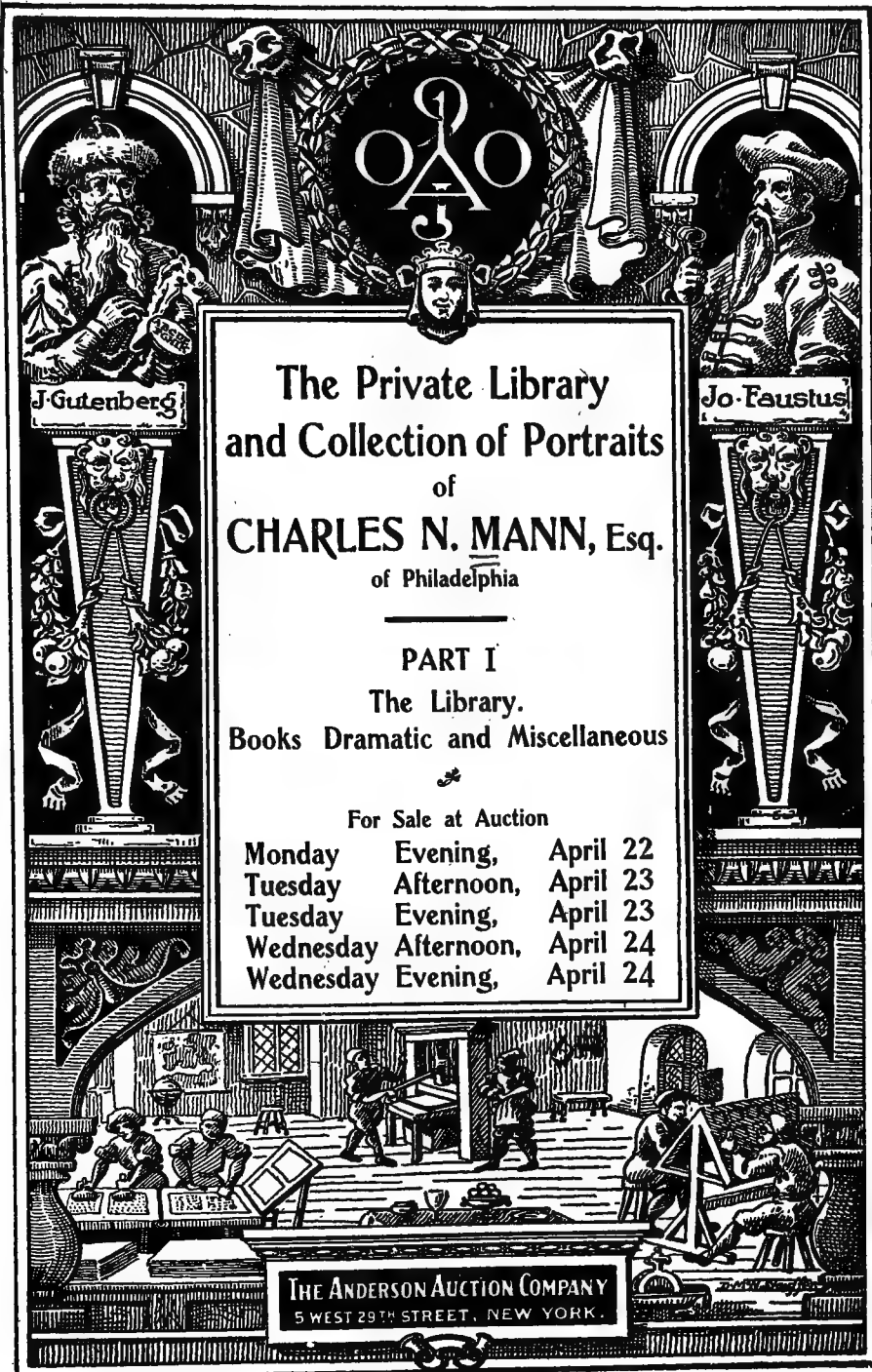
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Extract from the Will of Edmond de Goncourt:

(*Trans.*)

“My wish is that my Drawings, my Prints, my Curiosities, my Books—in a word these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.”



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# The Hurst Sale

## A Letter of Appreciation

The American Security and Trust Co. of Washington, D. C., being named as the sole executor of the estate of the late Bishop John Fletcher Hurst, chose The Anderson Auction Company as the medium for the public sale of his choice collection of Books, Autographs, and Manuscripts. In due time the sales were effected, the aggregate proceeds amounting to \$56,500.

In connection therewith, the following extract from an unsolicited letter received from the Executor may prove of interest:

"It seems proper that I should express to you our entire satisfaction with your management and conduct of the sale. The cataloguing, on which so much depended, was admirably done, and the amount realized was fully up to the highest estimate of the value of the collection.

I have heretofore congratulated you personally on the success of the sale, and now beg you to accept this expression of our appreciation of the excellent service rendered in this connection by your Company to ours.

Yours very truly,

JAMES F. HOOD,

Secretary "

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116. — HARLEY (G. D.) An Authentic Biographical Sketch of the Life, Education and Personal Character of William Henry West Betty, the celebrated Young Roscius. By G. D. Harley. *Portrait.* 8vo, half morocco. Lond. 1804

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158. BRITISH THEATRE (THE), containing Lives of the Dramatic Poets, with Account of all their Plays, Lives of Actors, etc. 12mo, old sheep (back cover wanting). Scarce. Ascribed to W. R. Chetwood. Dublin, 1750 1.00

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169. BROWN (T. ALLSTON). A History of the New York Stage from the First Performance in 1732 to 1901. 3 vols. thick royal 8vo, cloth and labels, gilt tops, uncut.

N. Y.: Dodd, Mead & Co., 1903

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174. BUCKINGHAM (GEORGE VILLIERS—DUKE OF). The Rehearsal, as it is now Acted at the Theatre Royal. Sixth edn. Small 4to, unbound, and interleaved with blank pages on which are many marginal notes, additions, etc. 17th Century.) pp. 51, with Epilogue. Lond. 1692

175. — The New Key to The Rehearsal. Written by his Grace George, late Duke of Buckingham, *front.*, Lond. 1717, pp. 14; *also in the same volume*, The Foundling, a Comedy, by Mr. Moore, FIRST EDN., Epilogue by Garrick, Lond. 1748, pp. 68. Post 8vo, half roan.

The First Book, though attributed to the Duke of Buckingham, was undoubtedly not written by him, but more probably by Thomas Brown or some writer of like character. It contains a key to characters referred to in Buckingham's celebrated "Rehearsal," viz., Davenant, Dryden, Killigrew, etc. Very scarce.

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- . 25 190. — Sale Catalogue of the Theatrical and Miscellaneous Library of William E. Burton. Royal 8vo, half morocco (slightly rubbed). N. Y. 1860  
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- . 25 194. BRYON (LORD). Manfred. A Dramatic Poem. 12mo, sewed, uncut, pp. 70. N. Y. August, 1817  
The first American edition, printed in August from the first London edition of June, 1817. Rare.
- . 25 195. — Mazeppa, a Poem. FIRST EDN. Lond. 1819. Bound with other pieces in a volume, 8vo, half calf (cover loose).
- 70 196. — Poetical Works of Byron, with Explanatory Notes and a Life by Moore. *Numerous illusts. on steel*. Royal 8vo, half morocco, full gilt. N. Y. [1867]

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197. **CALCRAFT (JOHN WILLIAM).** A Defence of the Stage; or, An Inquiry into the Real Qualities of Theatrical Entertainments, their Scope and Tendency. 8vo, half morocco, gilt top, uncut. Dublin, 1839 *1.50*  
Calcraft was manager of the Theatre Royal, Dublin, and wrote a few pamphlets under this pseudonym, though his real name was J. W. Cole.
198. **CALISTA.** An Opera, as it was designed to have been performed at one of the theatres. 12mo, unbound, pp. 60. *1.60*  
London. 1731  
A very rare and very vulgar play, dedicated to the notorious Duchess of Queensberry, and probably referring to some adventure of hers.
199. **CALVERT (F. B.)** Theatre versus Conventicle . . . containing Mr. Calvert's letters in Defence of the Stage . . . with the subsequent controversy in the Leeds Independent of 1824. 8vo, half calf. *3.30 L*  
Hull, 1826
200. **CANDID AND IMPARTIAL** Strictures on the Performers belonging to Drury-Lane, Covent-Garden and the Haymarket Theatres. 8vo, half calf. *4.10 "*  
London. 1798  
On Kemble, Miss Farren, Mrs. Jordan, etc.
201. **[CAREY (GEORGE SAVILLE).]** Analects in Verse and Prose, chiefly Dramatical and Pastoral. 2 vols. 12 mo, old calf. *1.00*  
London. 1770  
Mark Pattison's copy, with his stamp on title.
202. **CAREY (HENRY).** The Dramatic Works of Henry Carey. FIRST COLLECTED EDN. Small 4to, old calf (one leaf of text missing). *.85*  
London. 1743
203. **CARLELL (LODOWICK).** The Passionate Lovers, a tragi-comedy. The First and Second parts. Small 4to, half roan (lacks title, and soiled copy). *.30*  
*Very rare.*  
London.: Printed for Humphrey Mosely, 1655
204. **CARTOUCHE;** or, The Robbers. A Comedy. Transl. from the French of M. Le Grand. 12mo, unbound, pp. 59. *.35*  
London. 1722.  
Rare. With the autograph of Philip Burton on title, and signed inscription by James Crossley on fly-leaf referring to its scarcity.
205. **CATLEY (ANN).** A Brief Narrative of the Life of the Celebrated Miss Catley, containing the Adventures of that Lady in her Public Character of a Singer, and Private One of a Courtesan . . . with many Curious Anecdotes never before published. 12mo, unbound, pp. 56. *5 1/2*  
Very rare. London., n. d. [ca. 1780]
206. — Another copy, with portrait inserted. Post 8vo, half roan, entirely uncut. *1.025*  
London. [1780]  
Of the greatest rarity in this state.



*The Anderson Auction Co.*

CATLEY (ANN).

207. — The Life and Memoirs of the late Miss Ann Catley, the Celebrated Actress, with Biographical Sketches of Sir Francis Blake Delaval and the Hon. Isabella Pawlet, daughter to the Earl of Thanet. *With the extremely rare portrait.* 8vo, half calf, pp. 56. Lond., n. d. [1789]

One of the rarest of Theatrical Biographies, containing vile accusations against the actress, and possibly suppressed for this reason.

208. — Life of Miss Ann Catley . . . her Various Adventures, etc. *Portrait.* Post 8vo, boards, uncut. Lond. 1888

209. CELEBRITIES OF THE STAGE. Edited by Boyle Lawrence. *48 large colored portraits of English and American players.* 4to, cloth, gilt. Lond.: Newnes [recent]

210. CENTLIVRE (MRS. SUSANNA). The Gamester. with the HALF TITLE AND LEAF OF EPILOGUE (very rare in this state), 1708; The Busie Body, a Comedy, pp. 72, Lond., n. d.; Mar-Plot, or the Second Part of the Busie-Body, a Comedy, pp. 62 (lacks leaf of Epilogue), 1711. Small 4to, unbound. (3 pieces.)

211. — The Dramatic Works of Mrs. Centlivre, with Life. Reprint of edn. of 1761. *Portrait.* 3 vols. 8vo, boards. Large Paper copy. Lond.: Pearson, 1872

212. CENTURY OF FRENCH ROMANCE. Edited by Edmund Gosse. *Illust. with numerous engravings, some colored, photogravure portraits and text portraits,* with notes, by Octave Uzanne. Parisian edn. 20 vols. post 8vo, half green morocco, totally uncut. N. Y. [1902]

Fine set. Edition limited to 1,000 copies, of which this is No. 80.

213. CHAPLAIN (J. D.) AND APTHORP (W. F.) Cyclopædia of Music and Musicians. *With more than 1,000 illusts.* 3 vols. 4to, half red morocco, vellum sides, gilt tops, uncut. N. Y.: Scribner's, 1888

No. 217 of only 550 copies.

214. CHAPMAN (GEORGE). The Comedies and Tragedies of George Chapman, now first collected, with illustrative Notes and a Memoir of the Author. 3 vols. crown 8vo, boards, uncut. Lond.: Pearson, 1873

215. — Large Paper copy of the same. Only a very few printed. 3 vols. 8vo, boards, uncut. Lond. 1873

216. CHAPMAN (J. K.) A Complete History of Theatrical Entertainments, etc., at the English Court from the time of King Henry VIII., containing many curious particulars of our Early Dramatic Literature and Art. *Full-page plates, etc., by Finden.* Small folio, three-quarter red morocco gilt, watered-silk sides, inside gold borders. gilt edges, by Pawson and Nicholson. Lond. [ca. 1850]

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217. CHARKE (MRS. CHARLOTTE—Youngest Daughter of Colley Cibber). A Narrative of her Life. Written by Herself. *Portrait*. 16mo, sheep (rebacked). *Scarce*. 3.25 £  
 Lond. 1755

218. CHAUCER (GEOFFREY). Poetical Works. With Notes and Glossary by T. Tyrwhitt. *Portrait*. Royal 8vo, half roan (worn). 2.00  
 Lond. 1874

219. CHETWOOD (W. R.) A General History of the Stage, more particularly the Irish Theatre . . . with Memoirs of the Principal Performers . . . Notes . . . Theatrical Anecdotes, etc. *Portrait and engraved frontispiece*. 12mo, half green morocco, gilt top. 3.75  
 Dublin, 1749

The scarce original Dublin edition, which was reprinted the same year in London, with a few slight differences.

220. — A General History of the Stage, from its origin in Greece to the present time. With Memoirs of the Principal Performers that have appeared on the English and Irish Stage for the last Fifty Years. 12mo, old calf (cover loose). 1.25  
 Lond. 1749  
 The first London edition.

221. CHEVALIER (W. A.) Outlines of a Scheme for Reforming the Stage and Elevating the Actor's Calling. 8vo, half calf. 1.80  
 Lond. [ca. 1878]

222. CHINESE DRAMA. Laon-Seng-Uph, or "An Heir in his Old Age." 12mo, sheep. 2.25  
 Lond. 1817  
 A translation of an old Chinese drama, made by Sir J. F. Davis in his youth. Contains a sketch of the Chinese drama. 55

223. — Another copy. Half calf.

224. CHRISTY (E. P.) Christy's Plantation Melodies. *Portrait of E. P. Christy*. 16mo, original gilt roan. 3.25  
 Phil. 1851

225. CHURCHILL (CHARLES). The Rosciad, Sixth edn., revised and corrected, with additions, 1762; The Churchiliad . . . questions proposed to the author of the Rosciad, 1761; The Apology, by C. Churchill, 1761. The Apology, by C. Churchill, 1761. The three bound in one volume. 4to, half roan. 1.50 £  
 Lond. 1761-62

226. CIBBER (COLLEY). To Diabebouloumenon; or, The Proceedings at the Theatre-Royal in Drury Lane, occasion'd by the Much Lamented Death of the late Sir Harry Wildair, etc. By the Rt. Hon. Baron Bungey. Post 8vo, half morocco (margins of last leaf cut close). 7.00  
 Lond. 1723

Refers to Colley Cibber (Phyz), Barton Booth (Trunk), and Ush (Robert Wilks). Wilks in this year made his last appearance in the character of Sir Harry Wildair. Cibber is treated satirically, remarking on his having improved Shakespeare, etc. Very rare.

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CIBBER (COLLEY).

227. — *The Provok'd Husband; or, a Journey to London: a Comedy.* By the late Sir John Vanbrugh and Mr. Cibber. FIRST EDN. 8vo, unbound, pp. 99. Lond. 1728

When Vanbrugh died he left the uncompleted manuscript of this play, and Cibber finished it and produced it on the stage. The critics—with their usual perspicuity—damned certain parts of it as being by Cibber and unworthy of Vanbrugh. Cibber then published the whole of Vanbrugh's manuscript as he left it (see next lot), and showed that the parts they praised were by himself, and those condemned were by Vanbrugh.

228. — *A Journey to London, being part of a Comedy* written by the late Sir John Vanbrugh, and Printed after his own copy, which (since his decease) has been made into an Intire Play. FIRST EDN. Post 8vo, unbound, pp. 51, with leaf of advt. Lond. 1728

Vanbrugh's original manuscript, published by Cibber in his own defence.

229. — *Plays written by Mr. Cibber: Love's Last Shift; Love makes a Man; The Careless Husband, etc., etc.* FIRST COLLECTED EDN. 2 vols. 4to, contemporary full calf (skillfully rebacked). Lond. 1731

230. — *NEW MISCELLANY FOR THE YEAR 1737*, containing *The Vision of the Golden Rump; A Dissertation upon Kicking; The Lord C——d's Speech against the Play-Bill; C——r's Letter to the Craftsman upon the Bill for restraining the Stage.* 8vo, half morocco, pp. 29. Lond. 1737

The authorship uncertain, but probably by Nicholas Amhurst (Caleb D'Anvers), who libelled Cibber, and was imprisoned for it. The letter of Cibber in the volume is of course a burlesque, though cleverly written.

231. — *An Apology for the Life of Colley Cibber, with an Historical View of the Stage during his own Time.* Second edn. 8vo, old calf. Lond. 1740

With bookplate of Henry D. Gilpin. No portrait was published with this edition.

232. — *An Apology for the Life of Colley Cibber, written by himself.* To which is now added a short Account of the Rise and Progress of the English Stage. *Portrait.* 8vo, scored calf, gilt. Lond. 1750

Third edition, containing for the First Time the Account of the Rise and Progress of the English Stage, and Dialogue on Old Plays and Old Players.

233. — *An Apology for the Life of Colley Cibber.* With Notes by E. Belchambers. *Portrait.* 8vo, cloth. Lond. 1822

234. — Another copy. W. E. Burton's copy. 8vo, half calf. Lond. 1822

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CIBBER (COLLEY).

235. — A Letter from Mr. Cibber to Mr. Pope, inquiring into the Motives that might induce him in his Satyrical Works to be so frequently fond of Mr. Cibber's name. 8vo, half morocco. Lond. 1742

THE RARE FIRST EDITION. Pope had characterized Cibber as the Prince of Dulness in the *Dunciad*, and made a vulgar reference to some of his *partialities*. Cibber in this retaliated and narrated a scandalous adventure of Pope's at a coffee-house.

236. — RANTUM-SCANTUM, or Town Topics; The Rebellion in Scotland; The Play-Houses and Players; The Poet's Association; etc . . . the whole being a Model of Fine Writing. 8vo, half morocco, pp. 32. Lond., n. d. [ca. 1745]

Scarce. Contains attacks on Colley Cibber, and references to Garrick, "Kitty" Clive, and others.

237. CIBBER (SUSANNAH MARIA—Mrs. Theophilus). An Account of the Life of that Celebrated Actress, with Interesting and Amusing Anecdotes Also the Trials between Theophilus Cibber and William Sloper. *Portrait*. Post 8vo, cloth, pp. 56. Lond. 1887

238. — The Oracle: a Comedy. FIRST EDN. 8vo, unbound, pp. 44. Lond. 1752

239. — Another copy of the same.

240. [CIBBER (THEOPHILUS).] Four Original Letters, viz.: Two from a Husband to a Gentleman, and Two from a Husband to a Wife. Third edn. 8vo, half red morocco, gilt top. Lond. 1739

Very scarce. Published by Theophilus Cibber as a vindication of his treatment of his wife, before the divorce action.

241. — An Apology for the Life of Mr. T—— C——, being a Proper Sequel to the Apology for the Life of Mr. Colley Cibber, Comedian, with an Historical View of the Stage to the Present Year. Supposed to be written by himself. 8vo, half morocco gilt, gilt top. Lond. 1740

First edition. Believed to have been written by Henry Fielding. A satire on Theophilus Cibber.

242. — The Buskin and Sock: being Controversial Letters between Mr. Thomas Sheridan and Mr. Theophilus Cibber. 12mo, half morocco, gilt top, uncut, pp. 56. Dublin: Printed; Lond., repr., 1743

Concerning the divorce case of Cibber against his wife.

243. — Cibber's Two Dissertations on the Theatres, with an Appendix (containing his "Epistle to Garrick," etc.), Lond. 1756; also, bound with it, The Present State of the Stage in Great-Britain and Ireland . . . impartially considered, Lond. 1753; and, A Dissertation on Comedy, by a Student of Oxford, Lond. 1750. In 1 vol. 8vo, old calf.

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CIBBER (THEOPHILUS).

244. — The Lives and Characters of the Most Eminent Actors and Actresses of Great Britain and Ireland. Part I. The Life and Character of that Excellent Actor, Barton Booth, Esq. (all published). 8vo, calf (piece torn from title). Lond. 1753

Rare.

25 245. CID (THE). A Short Chronicle founded on the Early Poetry of Spain. By George Dennis. *Illust.* 16mo, cloth. Lond. 1845

75 246. CINCINNATI DRAMATIC FESTIVAL, 1883. Official Hand-Book of the Festival, Apl-May, 1883. Edited by M. Phister. *Portraits.* Small 4to, half morocco. Cinn. 1883

2.75 247. — A Volume of Plays—Julius Cæsar, Hamlet, Othello, The Hunchback, Romeo and Juliet, etc., as performed at the Festival by J. E. Murdoch, Lawrence Barrett, Mary Anderson, Louis James, Clara Morris, and others. *With portraits, clippings, caricatures, etc., inserted.* 4to, half morocco (somewhat rubbed). Cinn. 1883

2.25 248. CIRCUSIANA. The Dramatic Works of J. C. Cross, Stage Manager of the Surrey Theatre. 2 vols. in 1. Post 8vo, calf, gilt. Lond. 1812

T. P. Cooke's copy, with his bookplate. Casts are given of the pieces, but Cooke does not seem to have acted in them, though the names of Wallack and other noted actors appear.

1.25 249. CLAIRON (HYPPOLITE). Memoirs of Hyppolite Clairon, the Celebrated French Actress. With Reflections upon the Dramatic Art. Written by Herself. Transl. from the French. 2 vols. post 8vo, half calf, gilt tops, uncut. Lond. 1800

30 250. — Mémoires de, en réponse aux Mémoires d'Hyppolite Clairon. *Portrait by Courbe.* Suivis de plusieurs Anecdotes curieuses relatives aux Théâtre Français. Par M. F. Dumesnil. Post 8vo, half morocco, gilt top.

Paris, An VII. [1799]

2.75 251. — The Dispute between Mlle. Clairon and the Father of the Church; occasioned by the Excommunication denounced in France against all Dramatic Writers, Actors, etc., with the Reasons for that Excommunication in an Argument between Abbé Grizel and the Master of the King's Revels. Said to be written by M. de Voltaire. Post 8vo, old half calf, pp. 40. Lond. 1768

One of the "condemned books" of the Catholic Church.

2.1.75 252. CLAPP (HENRY AUSTIN). Reminiscences of a Dramatic Critic. With Essay on the Art of Henry Irving. *Portrait.* Post 8vo, boards and label, uncut. Bost. 1902

FIRST EDITION. One of 100 copies of this issue, bound in boards, uncut.

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253. CLAPP (JOHN BOUVE) AND EDGETT (EDWIN FRANCIS). *Plays of the Present. With Preface by Douglas Taylor. Numerous portraits in character.* Royal 8vo, cloth, gilt top. N. Y. 1902 *1.50*  
One of an edition of only 250 copies published by the Dunlap Society.
254. CLEMENS (S. L.) *A Tramp Abroad* FIRST EDN. *1.60*  
*Illusts.* 8vo, cloth. *Fine copy.* Hartford, 1880
255. — *Roughing It*, 1873; *Innocents Abroad*, 1874; *65*  
and *The Gilded Age* (with C. D. Warner), 1874. *All illust.*  
3 vols. 8vo, cloth. Hartford, 1873-74
256. CLIVE (CATHERINE). *The Case of Mrs. Clive submitted to the Public.* 12mo, unbound, pp. 22. Lond. 1744 *1.75*  
Rare. Written by "Kitty" Clive herself, and giving her reasons for not acting in the season of 1744.
257. — *Life of Mrs. Catherine Clive, with an Account of her Adventures on and off the Stage.* By Percy Fitzgerald. *Portrait.* Post 8vo, boards, uncut. Lond. 1888 *1.00*
258. COATES (ROBERT—*Romeo Coates*). *Report of the Extraordinary Trial of Charles Momus, Comedian of Covent Garden Theatre, for stealing privately from the person of Romeo Lothario Doodledoo, Esq., certain articles his property. Taken in shorthand by Jonathan Swiftsure,* 8vo, half roan. Lond. 1814 *3.75*  
Very rare. "Romeo" Coates was a noted "amateur" actor whose favorite character was that of Romeo. His results ended in ridicule, and Charles Mathews mimicked him in one of his representations. The public at first laughed, but later hissed the actor off the stage, and Charles Mathews wrote this mock trial in his own defence.
259. — *The Life of Robert Coates, better known as "Romeo" and "Diamond" Coates, the celebrated "amateur of fashion."* By J. R. and H. H. Robinson. *Portrait.* Crown 8vo, cloth. Lond. 1891 *1.00*
260. COBBIN (I.) *Stage Playing; Immoral, Vain, and Dangerous in the Tendency: a Sermon.* 8vo, half morocco. Lond. 1802 *.00*
261. COCHRANE (ALEX. B.) *The Théâtre Français in the Reign of Louis XV.* 8vo, cloth, uncut. Lond. 1879
262. — ANOTHER COPY. *1.40*
263. COKAIN (SIR ASTON). *The Dramatic Works of Sir Aston Cokain (Restoration Period). With Memoir, Introduction and Notes.* Post 8vo, cloth, uncut. *.50*  
Limited issue. Edinburgh, 1874
264. COLEMAN (JOHN). *Fifty Years of an Actor's Life (with reminiscences of the leading actors and actresses of the period). Portraits.* 2 vols. 8vo, cloth. N. Y. 1904 *1.30*

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COLEMAN (JOHN).

265. — *Players and Playwrights I have Known.* A Review of the English Stage from 1840 to 1880. *With 50 illusts. from authentic portraits.* 2 vols. thick 8vo, cloth gilt, gilt tops, uncut. Phil. 1890

266. COLERIDGE (SAMUEL TAYLOR). *Dramatic Works.* Edited by Derwent Coleridge. Crown 8vo, cloth, uncut. Lond. 1852

267. — Shakespeare, Ben Jonson, Beaumont and Fletcher. *Notes and Lectures.* 12mo, cloth. Liverpool, 1875

268. COLLIER (JEREMY). *A Short View of the Immorality and Profaneness of the English Stage.* Crown 8vo, old calf (slightly cracked at joints). Lond. : S. Keble, 1698

THE FIRST EDITION.

269. — *Short View of the Profaneness and Immorality of the English Stage.* Fifth edition, corrected. 8vo, old leather (front cover lacking, and leaf of preface damaged). Lond. 1738

270. — *A Farther Vindication of the Short View of the Profaneness and Immorality of the English Stage.* FIRST EDN. 12mo, half roan. Lond. 1708

271. COLLIER CONTROVERSY. *A Vindication of the Stage, with the Usefulness and Advantages of Dramatick Representations, in answer to Mr. Collier's late book "A View of the Prophaneness and Immorality," etc.* Small 4to, half morocco. Lond. 1698  
Scarce. Fine copy.

272. — *The Occasional Paper Number IX. : containing some considerations about the Danger of going to Plays.* By Richard Willis. Small 4to, half morocco. Lond. 1698

273. — *A LETTER to A[nthony] H[ammond], Esq., concerning the Stage.* Small 4to, half morocco, gilt top. Lond. 1698

In the controversy touching the pernicious influence of the Stage of the period, the author sides with the dramatists (Congreve, Vanbrugh, etc.), against Mr. Collier, and his arguments are strongly suggestive of the kindly defence of the same subject by Charles Lamb, which, in turn, was so warmly attacked by Macaulay.

274. — *STAGE CONDEMN'D (THE), and the Encouragement given to the Immoralities and Profaneness of the Theatre by the English Schools, Universities and Pulpit Censur'd.* King Charles I., Sunday Mask . . . animadverted upon, etc. 8vo, original calf. Lond. : J. Salusbury, 1698

Scarce. One of the books called forth by Collier's attack on the stage. This volume cites and quotes many plays, among them Davenant's *Masque "Britannia Triumphans,"* forming practically a reprint of it.

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COLLIER CONTROVERSY.

275. — Mr. Collier's Dissuasive from the Play-House; in a Letter to a Person of quality, occasion'd by the late Calamity of the Tempest. Post 8vo, half calf, pp. 15.

Scarce.

Lond. 1703

25

276. — A Representation of the Impiety and Immorality of the English Stage, with Reasons for putting a Stop thereto, and some Questions addrest to those who frequent the Play-House. Post 8vo, half roan.

Lond. 1704

Scarce. Contains a list of passages from the plays on which the actors were indicted, and from others since, showing no improvement

2.00

277. — Some Thoughts concerning the Stage, in a Letter to a Lady. [By Josiah Woodward.] 12mo, half morocco.

Lond. 1704

An attack on the stage.

1.25

278. — Another copy. Half morocco. Lond. 1704

1.25

279. — Serious Reflections on the Scandalous Abuse and Effects of the Stage. A Sermon. By Arthur Bedford. 12mo, half roan (some pp. slightly wormed). Bristol, 1705

1.80

280. — The Evil and Dangers of Stage-Plays, shewing their Natural Tendency to Destroy Religion, and Introduce a General Corruption of Manners, in almost Two Thousand Instances, taken from the Plays of the Two Last Years, etc. By Arthur Bedford 8vo, half calf, gilt. With separate leaf of errata, and advertisement leaf, at end. Lond. 1706

Very scarce.

2.75

281. — A Defence of Plays; or, The Stage Vindicated from Several Passages in Mr. Collier's Short View. By E. Filmer. 8vo, calf (the leaves affected by damp). Lond. 1707

.80

282. — Preludes to the Plays; or, A Few Serious Questions proposed to the Gentlemen, Ladies, and others that frequent the Play-House. 12mo, half roan. Lond. 1729

2.30 L

283. — A Serious Remonstrance in behalf of the Christian Religion against the Horrid Blasphemies and Impieties which are still used in the English Play-Houses, etc. By Arthur Bedford. 8vo, boards, cloth back. Lond. 1730

1.00

284. — The Use and Abuse of Diversions, a Sermon, Appendix, by George Anderson; also, A Reinforcement of the Reasons proving that the Stage is an Unchristian Diversion, by the same. 2 vols. in 1. 8vo, half calf.

3.00

Edinburgh, 1733

285. COLLIER (J. PAYNE). The Poetical Decameron; or, Ten Conversations on English Poets and Poetry, particularly of the Reigns of Elizabeth and James I. 2 vols. post 8vo, half morocco, gilt tops, uncut (slightly rubbed).

Lond. 1820

1.25



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COLLIER (J. PAYNE).

2.10 286. — The History of English Dramatic Poetry, to the Times of Shakespeare; and, Annals of the Stage, to the Restoration. FIRST EDN. 3 vols. half morocco, gilt top, uncut. London. 1831

1.50 287. COLMAN (GEORGE—the Elder). Dramatic Works. Engraved portrait. 4 vols. crown 8vo, marbled calf (joints cracked, 1 cover loose). London. 1777

£1.10 288. — Posthumous Letters from various Celebrated Men, addressed to Francis Colman and Geo. Colman, the Elder. With Notes by Geo. Colman, the Younger. 4to, original boards, uncut (slightly spotted). London. 1820  
Concerning Garrick and other subjects.

1.25 289. COLMAN (GEORGE—Jr.) The Iron Chest. A Play. 8vo, half calf (one leaf supplied in manuscript). London. 1796

RARE. W. B. WOOD'S COPY, WITH HIS AUTOGRAPH ON THE TITLE, AND CUTS MARKED. Colman was very much annoyed at the non-success of this play on its first appearance, March 12, 1796, and in this 1796 edition printed a preface attacking John Philip Kemble bitterly, accusing him of taking Opium, etc. In the next edition he suppressed it, and consequently the edition with this preface has now become very rare.

20 290. — The History of Mr. John Decastro and his brother Bat, commonly called Old Crab The Merry matter written by John Mathers, the grave by a solid Gentleman. 4 vols. crown 8vo, original boards, uncut. London. 1815

A curious old novel, in which the author evidently had both Rabelais and Sterne in remembrance. It does not relate—as some writers have erroneously supposed—to a Mr. Lecastro who acted at Covent Garden about 1775; of this gentleman nothing but his name appears to be known, and the characters are apparently supposititious. The author is believed to have been George Colman, the younger, but it was never acknowledged. This is the First edition, which is very scarce, the later ones being common.

20 291. COLMAN FAMILY. Memoirs of the Colman Family, including their Correspondence with the most distinguished personages of their time. By R. B. Peake. 2 portraits. 2 vols. 8vo, half morocco, gilt tops, uncut.

London: Bentley [1841]

1.00 292. COMPANION TO THE PLAY-HOUSE; or, Historical Account of all the Dramatic Writers (and their Works) that have appeared in Great Britain and Ireland. 2 vols. 12mo, original calf. London. 1764

THE SCARCE FIRST EDITION, with the dedication to Garrick. The authorship of this book is still in considerable doubt. It has been ascribed to Oliver Goldsmith, as also to David Erskine

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Baker, who in later editions (after Goldsmith's death) put his name on the title as author, suppressed the dedication to Garrick, and altered the introduction. The volumes were a joint trade production, Thomas Davies, one of Goldsmith's most intimate friends, being one of the publishers. The dedication is signed with stars as two names, the first being a large star followed by four smaller, and another large star followed by eight smaller ones. The second arrangement is easily seen to read Goldsmith, the first is more doubtful unless it reads "Nolly." This was the pet name used to Goldsmith by his friends. Garrick, in his famous extempore epitaph, called him "Nolly," and if the volumes were by the author of "The Vicar," it may well be that he used the familiar appellation. The eulogy on Dr. Johnson contained in the biographical part reads much like Goldsmith.

293. COMPANION (A), to the Theatres; and Manual of the British Drama. By Horace Foote. *Folding front., showing views of the 12 principal London and other play-houses.* 16mo, boards. 1.50  
London. 1829

294. COMPTON (HENRY). Memoir. Edited by Charles and Edward Compton. With Anecdotes and Personal Recollections (by Distinguished Actors and Actresses). *Portrait.* 8vo, half red morocco, gilt top. 75  
London. 1879

295. CONFEDERATE IMPRINT. Marginalia; or, Gleanings from an Army Note-Book. By "Personne." 8vo, half morocco, gilt top, uncut. 1.10  
Columbia, S. C., 1864

296. CONGREVE (WM.) The Double Dealer. A Comedy, FIRST EDN. Small 4to, unbound, pp. 79; with Epilogue (name on title). 5.50  
London. 1694

297. — Love for Love. A Comedy. FIRST EDN., with the rare half-title. Small 4to, unbound, pp. 92 (name on title). 5.50  
London. 1697

298. — The Mourning Bride. A Tragedy. FIRST EDN., with the rare half-title. Small 4to, unbound, pp. 74; with Epilogue of 2 pp. (name on title). 5.50  
London. 1697

299. — The Way of the World. A Comedy. FIRST EDN., with the half-title. Small 4to, unbound, pp. 89; with Epilogue and leaf of advt. (name on title). 5.50  
London. 1700

300. — The Works of Mr. William Congreve. *Portrait and plates.* 3 vols. 8vo, contemporary calf, gilt, crest on sides. 7.60  
Birmingham, 1761

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522. FALCONER (WILLIAM). *Mushrooms: A Practical Treatise on their Culture for Profit and Pleasure.* *Illust.* Crown 8vo, cloth. N. Y. 1904

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523. FALSTAFF'S WEDDING. A Comedy. By W. Kenrick. 12mo, pp. 92. Lond. 1795

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524. FARQUHAR (GEORGE). *The Beaux Stratagem*, a Comedy, pp. 70 (last leaf torn across); *Love and a Bottle*, a Comedy, pp. 72 (bottom of title damaged); *The Recruiting Officer*, a Comedy, pp. 71. 3 pieces, small 4to, unbound (somewhat foxed). [Circa 1700, n. d.]

525. — *The Comedies of Farquhar; Love and a Bottle; Beaux Stratagem; etc., etc.* Collected edn. 8vo, half calf (no fronts.). Lond. [1714]

526. — *The Recruiting Officer: a Comedy.* 24mo, half roan. Dublin, 1768

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527. [FARREN (ELIZABETH).] *Memoirs of the Present Countess of Derby* (late Miss Farren), including Anecdotes of several Distinguished Persons: General Burgoyne, J. Palmer, the actor; the Duke of Richmond, etc., etc. *With a beautiful impression of the rare portrait* IN PROOF STATE, Lond. (1797); also in the same volume, *The Testimony of Truth to Exalted Merit, or a Biographical Sketch of the Rt. Hon. the Countess of Derby in Refutation of a False and Scandalous Libel*, Lond. 1797 (lacks the portrait). 4to, half calf (cover detached). Lond. 1797

The *Memoirs* IS EXTREMELY SCARCE, containing as it does some very caustic remarks about the character of Miss Farren. This (the seventh edition) contains the "Postscript Extraordinary," and is the rarest of the editions.

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531. — Charles Albert Fechter. By Kate Field. *Portraits and facsimiles*. Post 8vo, cloth (name on title). (American Actor Series.) Bost. 1882 65

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- .20 623. — A Peep Behind the Curtain; or, The New Rehearsal. [By David Garrick] FIRST EDN. Post 8vo, unbound, pp. 46 (title dust-soiled). Lond. 1767
- .15 624. — A Peep Behind the Curtain; or, The New Rehearsal. 12mo, half roan. Lond., n. d.
- .90 625. — Shakespeare's Garland. Songs, Ballads, etc., performed at the Jubilee at Stratford-at-Avon. 8vo, unbound, pp. 27. Lond. 1769  
Contains songs by Garrick, including one, "Shakespeare's Mulberry-tree, sung with a Cup in his hand made of the Tree."

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626. — *Bon-Ton; or, High Life above Stairs.* A Comedy [By David Garrick.] FIRST EDN. Post 8vo, unbound, pp. 44. Lond. 1775

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627. — GARRICK'S LIBRARY. A Catalogue of the Library. Splendid Books of Prints, Poetical and Historical Tracts of David Garrick, which will be sold by Auction by Mr. Saunders. 4to, half crimson roan, gilt, pp. 90.

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2.00

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Supposed to relate to David Garrick, but the adventures imaginary. The authorship unknown, but possibly by Arthur Murphy, who commenced to write about this time.

632. — *An Historical and Succinct Account of the Late Riots at the Theatres of Drury Lane and Covent Garden, interspersed with the Principal Letters published on each side of the Question.* 12mo, half morocco.

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633. — *The Widow'd Wife.* A Comedy. [By W. Kenrick.] 8vo, unbound, pp. 84.

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60

First edition. The play which, being performed by Garrick, led to the famous quarrel with the author as to the receipt of the profits. Kenrick in revenge wrote his obscene attacks on Garrick, and was prosecuted, and one of his pamphlets suppressed.

634. — Another copy, unbound.

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637. — A Letter to David Garrick, Esq., on his Conduct as Principal Manager and Actor at Drury Lane. 8vo, half morocco (title re-margined, and some pp. water-stained). Lond. 1772

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639. — Garrick's Looking Glass, or The Art of Rising in the World, a Poem (ascribed to R. Pratt), Lond. 1776; also bound with it, The Druriad or Strictures on the Principal Performers of Drury Lane Theatre, a Satirical Poem, Lond. 1798. 4to, half calf.

640. — The Album of the Cambridge Garrick Club, containing Original and Selected Papers on the Drama. *Illust.* 12mo, half russia (rubbed). Cambridge, 1836

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RARE. The Prince of Parthia is stated by Wegelin to be the first known tragedy written by an American, and that it was offered to the company playing in Philadelphia, but not accepted. The play was written in 1759. The author served in the expedition against Fort Duquesne, as an officer, and one of the pieces is dated from Fort Henry (or Swatara in the Blue Mountains), Aug. 10, 1756. An interesting list of subscribers is prefixed, containing among many noted names those of Benjamin Franklin, Col. Bouquet, Benjamin Chew, Jacob Duché, Philemon Dickinson, Francis Hopkinson, John Penn, Wm. Smith, etc. The printer served in the establishments of both Franklin and William Bradford before starting in business for himself.

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663. — *She Stoops to Conquer*. Introduction by Austin Dobson. *Beautifully illust. with full-page plates on India paper, woodcuts and vignettes by E. A. Abbey and Alfred Parsons*. Royal 4to, decorated leather gilt, gilt edges (rubbed). N. Y.: Harper, 1887

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COOKE (GEORGE FREDERICK). Portraits in characters of Sir Archie MacSarcasm (2), Shylock, Richard III. (by Edwin), Falstaff, Stukley, Richard III. (3—1 colored), Iago (2), besides 3 in plain dress. There are also 9 portraits of other persons, an A. L. S. of Chas. Blake, and 3 playbills of Mr. Cooke.

COOPER (THOS. ABTHORPE). Portraits as Hamlet, Pierre, and Leon, besides 3 in plain dress. Other portraits of Hodgkinson (cut out), Maj. Fairlie, Pres. Tyler, Mrs. Robert Tyler (Priscilla Cooper), etc. 6 playbills representing him in noted characters. Various papers in connection with the Cooper Benefit at Chestnut St. Theatre, 1833, including receipt of R. C. Maywood & Co., 2 A. L. S. of Matthew Carey, Signatures of C. J. Ingersoll and A. D. Bache, Printers' bill, autographed by M. Carey. Besides all this, there is the ORIGINAL MS. of Song to tune of "*Derry Down*," composed by and in handwriting of JOHN E. HARWOOD, the Comedian and Poet, on occasion of transfer of the reins of Theatrical Managership from Mr. Cooper's hands to those of Stephen Price. 2 pp. 4to, 6 stanzas, 1808.

CUSHMAN (CHARLOTTE). 16 portraits of the distinguished Actress, and 8 playbills, including some of her greatest characters. Also, 2 interesting A. L. S. (1 p., 1861, and 2 pp., n. d.). There are also an A. L. S. of Geo. Vandenhoff, 1 p., 1871, and a colored portrait of Meg Merrilies (C. C.) by Geo. Cruikshank.

DAVENPORT (E. L.) 11 portraits in plain dress and characters, besides no less than 163 playbills covering a wide range of personations. There are also 9 A. L. S. of Mr. Davenport, some of them 3 and 4 pp. each, and most interesting in contents, besides other A. L. S. by John Gilbert and Thomas Barry (2). Among other portraits are Tyrone Power (2), Tom Hamblin, G. V. Brooke (4), Mrs. Warner (*India*), Murdoch, etc.

DUFF (MARY). Portraits of Mr. and Mrs. Duff in plain dress and characters. Other portraits of Mrs. Barnes, Fielding and John Gilbert. A. L. S. of J. N. Ireland, 2 pp., 1875, and a view of the Federal St. Theatre, Boston.

ELLISTON (R. W.) 10 portraits in plain dress (1 colored) and 8 others in various characters, besides 9 playbills. Includes also a rare life portrait of T. P. Cooke in plain dress, a scarce one of John Braham, and about a dozen more of other Actors and Actresses.

FARREN (ELIZABETH). 9 portraits in plain dress and various characters, also portraits of Geo. Colman, the younger, Mrs. Oldfield, Miss DeCamp (2), Holcroft, etc.

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### ACTORS AND ACTRESSES—Continued.

FAUCIT (HELEN). 5 portraits of Miss Faucit, and 4 playbills. Also 3 A. L. S., each 2 pp. 8vo, 1843-1847, and portraits of Mrs. Faucit, Oshaldistone, W. Farren, and Prince Albert.

FECHTER (CHARLES). 9 portraits and 20 playbills, mainly in his more noted characters, also portraits of Molière, Voltaire, Bernhardt, Kate Field, etc.

FISHER (CLARA). Portraits as the Four Mowbrays, Mme Josephine (*India*), and Lith. by C. G. Childs, also of Mr. Murdoch (*India*) and Mrs. Fitzwilliam. A few specially interesting playbills are included, together with the Farewell Address delivered at Park Theatre, 1829, etc.

FLORENCE (W. J.) 31 portraits of the Comedian in plain dress and characters (including one as Zakiel Homespun, the last character in which he appeared); 5 A. L. S. of Mr. Florence, all possessing interest, and two of them being 3 pp. each; A. L. S. of Mrs. Barney Williams, 3 pp., 1886, W. H. Chippendale, 1 p. 4to, 1845, Tom Placide, 2 pp. 4to, 1853; F. B. Conway, 1 p., 1868, and Mrs. John Drew, 1 p., 1865. There are also 8 portraits of Mrs. Florence, and others of Mr. and Mrs. Barney Williams (7), Julia Dean (3), Edwin Adams, Lotta, Chippendale, Mrs. Drew, etc. AMONG THE 11 PLAYBILLS IS ONE REPRESENTING HIS LAST APPEARANCE ON ANY STAGE.

FOOTE (SAMUEL). 14 portraits of the Comedian, mainly in characters, and including Fondlewife (2), Mrs. Cole (2), Major Sturgeon (2), Smirk, Fungus, etc. Also portraits of Mrs. Eliz. Sheridan, Corneille (2), Steele, etc.

FORREST (EDWIN). 16 portraits of Mr. Forrest in plain dress, and 15 in characters, including Richard III., Virginius (*1st proof*), Rolla, Macbeth, Spartacus, Metamora, Coriolanus (2), Othello, Shylock, Hamlet, etc.. A. L. S. of Mr. Forrest ranging from 1839 to 1860, with another in 3d person (written by Mrs. Forrest), and an admittance ticket (signed); 59 playbills of his various performances, including some of special note; A. L. S. of Wm. E. Channing, 1 p. 4to, 1836, W. Davidge, 3 pp. 8vo, 1855, Thomas Barry, F. C. Wemyss, 1 p. 4to, 1846, and J. E. Murdoch, 1 p. 4to, 1853. Also portraits of Mrs. Forrest, Jas. Oakes, Master Burke (*colored*), John Gilbert (4), Rev. W. R. Alger, Bryant, Longfellow, Melinda Jones, etc.

GARRICK (DAVID). 16 portraits of Mr. Garrick in plain dress, including mezzotint by Spooner after Hudson, and one printed in colors, also portraits in various characters, as follows: Macbeth, Osmyn, Richard III. (3), Abel Drugger (3), Don John, Lusignan, Tancred (2), Sir John Brute, Ranger, Don Felix, etc. (22). There are also portraits of Mrs. Garrick (2), Mrs. Yates, Geo. Colman (2), Sheridan, Lamb, Betterton, Voltaire, Mrs. Garrick (*India Proof before letters*), Churchill (2), etc. The colored view of Tunbridge Wells (from Richardson) is included, as are a number of scarce scenes.

HACKETT (JAMES H.) 4 portraits in plain dress, others in the characters of Rip Van Winkle, Nimrod Wildfire, and Falstaff; 30 playbills of his performances in his more noted characters; A. L. S. of Mr. Hackett, 2 pp. 8vo, 1855, and 1 p. 8vo, 1856; portraits of Dowton, Julia Grisi (*scarce*), John K. Hackett, etc.; also facsimile of long letter from John Quincy Adams to Mr. Hackett regarding the character of Hamlet, and Mr. Hackett's reply (*presentation copy from the Comedian*).

HALLAM (LEWIS). Portraits of Lewis Hallam, 2d, W. B. Wood (by Edwin) and George I.; Engraved Box-Ticket of "*Old American Company—Hallam and Henry*," (PROBABLY UNIQUE); Facsimile of Nassau St. Theatre Playbill, Dec. 20, 1753; Corner-stone of Park Theatre (*India Proof*).

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### ACTORS AND ACTRESSES—Continued.

HENDERSON (JOHN). 11 portraits in plain dress and various characters, besides 2 playbills. Also, portraits of Dr. Doran, Geo. Colman, R. Palmer, etc.

HERON (MATILDA). 4 character portraits of Miss Heron, and 13 playbills (including 2 Benefit Performances), also portraits of Murdoch, Hamlin, etc. There are also 5 A. L. S. of the celebrated Actress (mostly 2 pp. each), and L. S., 1 p. 4to, and two in the third person. They range in dates from 1853 to 1856. Also, A. L. S. of Peter Richings (3 pp., 1853, 1 p., 1864, and 4 pp., 1864), and one of Lewis Baker.

KEAN (MR. AND MRS. CHARLES). 10 portraits of Mr. Kean in plain dress and characters, also 4 portraits of Mrs. Kean. There are also portraits of Miss M. Tree (*India*), Stephen Price, Chas. Kemble, Harley, Blanchard as Pantaloon, Miss F. M. Kelly, Maria Foote as Margaret (*rare—colored*), Dowton, F. C. Wemyss (*orig. lith.—cut down*), and others. A L. S. of Chas. Kean, 1 p. 4to, 1845 and one of J. N. Ireland, 2 pp. 8vo, 1867. The playbills number 93, and are particularly interesting. THEY CONTAIN MANY BENEFITS.

IRVING (HENRY). 17 portraits in plain dress, and 24 in his different characters, also an A. L. S. of the Tragedian, 1 p., 1885. The playbills number 19, and include some of special interest. There are also a number of other portraits, and an A. L. S. of H. L. Bateman, besides scenes, etc.

JEFFERSON (JOSEPH). 6 portraits in plain dress, and 12 in his various characters, also 15 playbills (including Mazeppa, Gumption Cute, and Corney Joe). There are also two 1 p. A. L. S. of Mr. Jefferson, besides other A. L. S. of W. R. Blake, 2 pp. 4to, 1849, F. S. Chanfrau, 1 p., 1856, and 2 pp., 1862, Mrs. Drew, 3 pp., 1868, C. Burke, 1 p., 1852, W. B. Chapman, 1 p., 1846, and Laura Keane, 2 pp., 1862. Among the portraits are Chanfrau (3), Mrs. Drew, Thos. Jefferson, W. R. Blake, Jefferson and Blissett (by Edwin), T. D. Rice as Jim Crow (*rare lith.*), Coquelin, F. O. C. Darley, Jefferson as Solus, etc. The entire text of Jefferson's autobiography (from Magazine) is inlaid and made a part of this work.

JORDAN (DORA). 21 portraits, including ones in the characters of Nell (3), "*Dupes of Fancy*," by Page (2), Sir Harry Wildair (*India*), Miss Peggy, Fidelia, Euphrosyne, etc., also 6 playbills, representing her more noted characters. There are also portraits of Mrs. Olsop, George IV., by Wm. Sharp (*India Proof before letters*), Wm. Smith, eng. by Benj. Smith, in *brown tints*, Mrs. Wroughten (*mezzotint*), Byron, Mrs. Crouch, Jack Bannister, etc.

KEAN (EDMUND). 31 portraits, mainly in characters, and comprising Brutus (2), Richard III. (11), Barabas, Hamlet (2), Shylock, 3 COLORED ones as Richard III., Bajazet (*rare colored one*), rare etching as Iago, Macbeth, Shylock, by Cheesman (*rare*), Sir Giles Overreach, Omreah (by I. R. Cruikshank), Coriolanus, Bertram (*colored*), etc. Also 34 playbills of his appearances in his different characters, including a Philadelphia appearance of 1826. There are portraits of Beethoven (by Newsam—lith.), Dr. Francis, Michael Kelly, Jack Bannister, Joe Cowell, etc., besides a colored view of the Richmond (Eng.) Theatre, Kean's Monument, Kean and Dr. Francis at G. F. Cooke's grave, and a rare broadside issued in connection with his stage appearances after his famous trial. Also benefit bills of Fawcett and Warde.

KEMBLE (JOHN PHILIP). 7 portraits in plain dress, others in characters as follows: Macbeth (*colored*), Hamlet (2), Coriolanus (2), Lear (*rare*), Richard III. (2), Rolla (2), Timon, The Stranger, Peardock (2), Cato, and 3 others. There are also portraits of Stephen Kemble (2), Miss Hopkins (3, Mr. Lewis as Cyrus and Vapid, Holman as

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### ACTORS AND ACTRESSES—Continued.

Romeo, Chas. Kemble, Talma as Mahomet (*colored*), Mrs. Inchbald, etc. Also, a draft on a Bank by Mr. Kemble for £50, and an invitation to dinner (form, filled out by Mr. Kemble). Playbill, scenes, etc.

KEMBLE (CHARLES). 14 portraits in plain dress and characters, including Iago (*India*), Charles II. (*both colored and uncolored*), Cromwell (*by Sartain*), Benedick (*India*), Hamlet, Romeo, etc. Also 35 playbills representing him in his more noted characters. An A. L. S. of Geo. Bartley, 4 pp., 1840, is included, besides portraits of Mrs. Whitelock, Adelaide Kemble, T. P. Cooke (*colored*), Mrs. Chas. Kemble, Fawcett, H. Kemble, etc.

KEMBLE (FANNY). 11 portraits in plain dress and character, including the scarce lithograph after Thos. Sully, Isabella (*colored and uncolored*), Belvidera (lith. by T. C. Wilson—*India*), Calista, Portia, etc. Among the playbills are those as Portia, Bianca, Julia (2), Juliana, Beatrice, Belvidera, and Isabella. Two A. L. S. of Wm. Mitchell are in the lot, 1 p., 1843, and 1 p. 4to, 1845 (*rare*). There are also portraits of Mitchell as Jem Bags, Longfellow, and Schiller.

KENDAL (MR. AND MRS.) 18 portraits of Mrs. Kendal, including an etching as Lady Giovanni, in Tennyson's "*Falcon*," and 10 portraits of Mr. Kendal. There are two A. L. S. of Mr. Kendal, 1 p., 1887, and 2 pp., 1887, also one of Tom Taylor (curious specimen), 2 pp. 8vo, 1878. The portraits include ones of Aldridge, Bateman Sisters, D. Jerrold, John Hare, Coquelin, Mrs. Scott-Siddons, etc.

LISTON (JOHN). 14 portraits of the famous Comedian, including ones as Diggory, Lord Grizzle (*colored*), Paul Pry (2), Gawky, Figaro, Maw-worm (*colored*), Dominique (*colored—rare*), Dominie Sampson, Endless, a French lithograph, etc. Besides, there are 54 playbills, representing him in his various characters, and portraits of Mrs. Liston, and Catherine Stephens (2).

McCULLOUGH (JOHN). Portraits as Coriolanus, Virginius, Richard III., Othello, and 2 others; 9 portraits of the Tragedian in plain dress; portraits of John Drew, Sr., as Handy Andy (*India*), Macready, Wm. Winter, Barton Hill, L. R. Shewell, Wm. Wheatley, etc.; 30 playbills representing him in various characters; an A. L. S. from Judge Carter embodying a spirit message to the Tragedian from Edwin Forrest, sale catalogue of McCullough's effects (*inlaid*), N. Y., 1885; terms of agreement with Wheatley & Clarke of Arch St. Theatre, 1859-1860, naming characters to be played by Mr. McCullough. Salary named, \$12 per week; penciled note, written in Theatre during a performance, by Jas. Oakes to Mr. McCullough, warmly commending his Iago; check given by Mr. McCullough to W. C. Ralston, 1874; A. L. S. of Wm. Winter to Mr. McCullough, from London, 10 pp. 12mo, 1877, others of L. R. Shewell, John T. Ford, H. C. Jarrett, Edwin Adams (*prom. note*) and Harry Edwards.

MACKLIN (CHARLES). 12 portraits in plain dress and characters, including a rare one as Shylock, and a caricature, also portraits of Colley Cibber, Geo. Colman, Van Brugh, Dr. Johnson (*rare*), Highmore, Pope, C. Dibdin, Holcroft, Lee Lewes, Mrs. Pope, etc.

MACREADY (W. C.) 19 portraits in plain dress and characters, including Macbeth (4), Shylock (2), King John (2), Werner (*India*), Wolsey, Orestes, etc.; 3 A. L. S. of Mr. Macready (2 pp., 1852, 2 pp., n. d., and 1 p., n. d.) The portraits include Barry Cornwall (*rare*), Voltaire (*etching*), J. S. Knowles, W. B. Wood, Rousseau, Tennyson, etc. The 31 playbills represent Mr. Macready in all his most famous characters.

MATHEWS (CHARLES). 18 portraits in plain dress and characters, including Old Scotch Lady (*mezzotint*), Risk, 2 colored plates; Sharp, Somno, Dick Cypher, Caleb Pipkin, Mons. Morbleu, etc. There are also

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### ACTORS AND ACTRESSES—Continued.

portraits of Theo. Hook, Dickens, Sheridan (2), Romeo Coates (*colored*), Fawcett, Scott, Talma, etc., and an A. L. S. of Fawcett, 1 p., 1827. The playbills number 23 and represent both English and American performances—some benefit bills among them.

MATHEWS (CHARLES J.) 4 portraits in plain dress and 4 in various characters, also an A. L. S. of Mr. Mathews, 1 p. 8vo, 1841, and one of Miss Fitzpatrick. The other portraits include ones of Lizzie Weston, as Oberon, J. R. Anderson (*India*), Lady Blessington, and Miss Fitzpatrick. There are also 29 playbills, with Mr. Mathews in a variety of characters.

MODJESKA (HELENA). 10 portraits in plain dress, and 9 in various characters, also six (6) interesting playbills. There are also A. L. S. of Barton Hill (2), and Robert Heller, and portraits of Schiller, Goethe, and Rose Eytinge.

MORRIS (CLARA). 14 portraits of Miss Morris in plain dress and various characters, besides 12 playbills (includes 1st performance of "*Alice*"), A. L. S. of John Ellsler, C. W. Couldock (2), and James Lewis. The portraits include Augustin Daly (3), Couldock, Jas. Lewis (2), Agnes Ethel, Mme Modjeska (2), Fanny Davenport (2), Edwin Booth, Jane Hading, Diderot (3), Salvini (2), and others.

MOSSOP (HENRY). 3 portraits in plain dress and characters, and 3 portraits of Mr. Woodward, besides one of Dr. Young.

MOWATT (ANNA CORA). 9 portraits in plain dress and characters, together with portraits of Mrs. Vernon, W. W. Clapp, Mrs. John Sefton, etc. There are also A. L. S. of W. H. Chippendale, 1 p. 4to, 1851, W. H. Crisp, 2 pp. 4to, 1854, John Sefton, 1 p., 1857, and two of James Mowatt. Also, a playbill.

MUNDEN (JOSEPH S.) 4 portraits in plain dress, and 4 in various characters, besides 26 interesting playbills. The other portraits (18 in number), include Jno. Edwin, E. Knight (*India*), Grimaldi, Lewis, T. Dibdin, O'Keeffe (2), Quick (2), Dowton (*colored*), etc. There is also an A. L. S. of Mr. Dowton, 1 p. 12mo.

NEILSON (ADELAIDE). 5 portraits in plain dress and various characters, besides portraits of Eben Plympton and Lord Tennyson. There are also 4 playbills, and a quantity of clippings, etc.

O'NEILL (ELIZABETH). 6 portraits in plain dress and characters, besides 9 playbills—one a benefit. There are also portraits of Miss Walstein (2), Tom Moore (*proof before letters*), and Washington Irving.

PAYNE (JOHN HOWARD). 2 portraits in plain dress, besides portrait of J. R. Scott, Maria Foote, Talfourd, and W. Farren as Lord Ogleby (*rare*). Among the A. L. S. are one of 4 pp. 8vo, 1886, by John Gilbert, giving an interesting account of his theatrical career, also Peter Richings, 2 pp. 4to, 1852, Jno. R. Scott, 2 pp. 4to, 1853, and 2 pp. 4to, 1852, and Laurence Hutton, 1 p. 8vo, 1882. There is also a programme of the unveiling of the Payne bust (1873), with admission ticket to stand.

PHELPS (SAMUEL). 7 portraits in plain dress and characters, and 11 interesting playbills of his performances. Also, portraits of John Vandenhoff (*India*), Mrs. Warner, J. R. Anderson, C. R. Leslie, D. Jerrold, Lionel Brough, etc.

PLACIDE (HENRY). 4 portraits in plain dress and characters, with 10 playbills. Also, portraits of Mrs. W. R. Blake, Mrs. Wrighten, W. Farren, Mr. Hilson, and Ab'm Lincoln. Among the A. L. S. are Eliza Mann (2), W. R. Blake, 1 p. and 2 pp., 1847, Lewis W. Blake (2), and 4 A. L. S. of Tom Placide (*particularly interesting*).

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### ACTORS AND ACTRESSES—Continued.

QUIN (JAMES). 5 portraits in plain dress and characters, including a rare one in which he figures in a scene with Peg Woffington. Also, portraits of Barton Booth, Mrs. Cibber, S. Rogers, N. Rowe, Cumberland, Chesterfield, etc.

RAYMOND (JOHN T.) 5 portraits in plain dress and 7 in various characters, besides 2 playbills. There is also an A. L. S. of Mr. Raymond, 1 p. 8vo, 1884, in which he refers to his famous character of Col. Sellers.

ROBSON (FREDERICK). Two character portraits of the Comedian, besides portraits of W. Farren (2), Mme Ristori (5), Fanny Stirling, Planché, F. C. Burnand, J. Maddison Morton, etc.

SHERIDAN (THOMAS). 2 portraits as Brutus, and 1 as Cato, also portraits of Mrs. Frances Sheridan, B. B. Sheridan, Swift, Theophilus Cibber, Dr. Johnson, Wm. Pitt, etc.

SIDDONS (SARAH). 42 portraits of Mrs. Siddons in plain dress and characters, among the latter being Calista (2), Lady Macbeth (3), Mrs. Haller (2), Isabella (6), Tragic Muse (2), Euphrasia (2), Queen Katharine (*India*), Constance (3), Jane Shore (2), *one by Roach*, rare one of Lady Randolph (*by I. R. Cruikshank*), Cleone, Mrs. Beverley, Queen Elizabeth (*rare*), with J. P. Kemble as Lear and Cordelia (*rare*), Sigismunda, etc. INCLUDED ARE THE PLAYBILL OF HER LAST APPEARANCE ON ANY STAGE, COVENT GARDEN THEATRE, JUNE 9, 1819, and the EXTREMELY RARE PORTRAIT AS EUPHRASIA, MADE AND PUBLISHED BY (SIR) THOMAS LAWRENCE, WHEN ONLY 13 YEARS OF AGE (eng. by Trotter). Other portraits are Roger Kemble, Miss Kemble, Lady Byron, Napoleon (*by Longacre*), and another, Fanny Burney, Talma, Mrs. Piozzi, C. J. Fox (*rare*), Edmund Burke, Rachel (*colored*), and others of equal merit.

SOTHERN (E. A.) 8 portraits of the Comedian, and 9 playbills of his performances in various characters. There are also portraits of Josh Silsbee, Wm. Warren (2), Laura Keane, and J. T. Fields. The A. L. S. include Mr. Sothern, 1 p. 12mo, T. H. Lacy, 2 pp., 1854, Wm. Warren, 1 p., 1856, and E. A. Marshall (3). The lot also contains an A. L. S. WRITTEN BY MR. SOTHERN UNDER THE NAME OF D. B. STEWART (HIS REAL NAME TO THOS. McKEON, 1 p. 8vo., 1854, AND COPY OF MR. McKEON'S REPLY. ALSO PLAYBILL OF NATIONAL THEATRE, WASHINGTON, 1853, WITH THE NAME OF D. B. STEWART IN THE CAST.

TERRY (ELLEN). 10 portraits in plain dress, and 21 in her various characters, besides a playbill. There are also portraits of Mrs. John Wood, Kate Claxton, Isabel Bateman, Dutton Cook, and Oscar Wilde (2), and an A. L. S. of Mrs. John Wood, 1 p. 8vo, 1861.

TOOLE (JOHN L.) 9 portraits in plain dress and characters, also 13 playbills. There are portraits of Palgrave Simpson, J. Maddison Morton, Wilson Barrett (2), Mrs. J. W. Wallack, Jr., Geo. Fawcett Rowe, etc., and A. L. S. of Mr. Toole, 1 p., 1884, and 1 p., 1888.

VESTRIS (ELIZA). Portraits as Mary Copp (*colored*), Page Julian (*colored*), Josephine Negretti, Apollo (2), Pandora, Don Giovanni, and King Charming (*colored*), also 3 in plain dress. The 17 playbills include the more noted of her characters. Besides there are portraits of F. Bartolozzi, Maria Foote, Edmund Simpson, Miss Bartolozzi as Apollo, Ann Catley, Miss Paton, Catherine Stephens, Mrs. Glover, John Reeve, Miss A. M. Tree, etc.

WALLACK (JAMES W.) Portraits as Benedick (2), Shylock, Rugantino, Don Vincent, Massaroni (the Brigand), Jacques, Charolois, etc., besides 5 in plain dress. Also 46 playbills, including his most noted characters. The other portraits (20 in number) include Jack Bannister, Edmund Simpson, Mrs. Hoey, T. P. Cooke, D. Jerrold, Incledon, Rae,



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## ACTORS AND ACTRESSES—Continued.

Jack Johnstone, Hodgkinson (reprod.), Thos. Morton etc. Among the A. L. S. are J. W. Wallack, to Ben Webster, 1 p., 1849, and another, 1 p., 1860. Edmund Simpson, 1 p., 1840, J. E. Murdoch, 1 p., 1881, W. R. Blake, 1 p. 4to, 1846, and Ludlow and Smith.

WALLACK (LESTER). 13 portraits of Mr. Wallack, and 3 playbills (including the first performance of "*The Veteran*"). The A. L. S. include John Sefton, 1 p. 4to, 1853, C. M. Walcott 1 p. 4to, 1852, J. W. Wallack, Jr., 1 p. 8vo, 1856, John Gilbert, 1 p. 1853, and W. R. Blake, 2 pp. and 3 pp. 4to, 1849. Among the portraits are J. W. Wallack (2), Edward Eddy, Laura Keene, Mary Taylor, Julia Daly, A. H. Davenport (2), Mrs. Hoey, Mrs. Sefton, Byron, John Gilbert, etc. The entire text of Mr. Wallack's "*Memories of the last 50 years*" is inserted, as are interesting articles by Dion Boncicault and W. J. Florence.

WEBSTER (BENJAMIN). 12 portraits in plain dress and various characters, also 16 playbills. There is an A. L. S. of Mr. Webster, 3 pp. 12mo, 1840, besides portraits of Harley, Mme Celeste (*colored*), Alfred Wigan, Mr. Keeley, Alex. Dyce, Mrs. Glover (2), W. Farren, Molière, etc.

WILKINSON (TATE). Portrait of the famous Actor and Manager, together with portraits of Ned Shuter (2), Miss Pope, Suett, Emery (2), Edward Knight, Miss Youngs, Thos. King, etc.

WOFFINGTON (MARGARET). 5 portraits of Peg Woffington, including a mezzotint as Mrs. Ford (*India*), and a reprod. of the Faber mezzotint, also portraits of Robert Wilks, Colley Cibber, R. B. Sheridan (C. Turner after Sir Joshua Reynolds), Leigh Hunt, Chas. Dibdin, etc.

YOUNG (CHARLES MAYNE). Portraits as Hamlet (2), Brutus (2), King John, Frederick, Biron (*rare*), The Stranger, Rolla (*2 colored*), Rienzi, etc., besides 3 in plain dress. There are also 27 playbills representing him in his more noted characters, besides portraits of D. Terry, Mrs. W. West, Washington Irving, Mr. Lewis, and J. Sheridan Knowles (*India*).

915. MATHEWS (CHARLES). Mathews at Home; or, Travels in Air, on Earth and on Water, with all the Comic Songs; the Polly Packet; and Stories of Mr. Mathews' Youthful Days. *Colored etching of Mathews in six characters, by Scoles.* 12mo, wrappers, pp. 36. N. Y. 1822  
Rare.

916. — Another copy, with *colored etching*. (Lacks front cover) uncut. N. Y. 1822

917. — The London Mathews; An account of his Trip to America, being an annual lecture on Peculiarities, Characters and Manners, founded on his own Observations and Adventures. With Songs. *Colored etching of Mathews in 6 characters.* 12mo, wrappers, pp. 36, entirely uncut. Phil. 1824

918. — Sketches of Mr. Mathews' Trip to America; with Original Comic Songs. *With colored fronts, by R. Cruikshank, depicting C. M. in 4 different characters.* 12mo, half morocco. Lond. [ca. 1826]

919. — Catalogue Raisonnée of Mr. Mathews' Theatrical Portraits, forming a dramatic record from 1659 to the present time. 4to, sewed, pp. 74. Lond. 1833

With Charles Lamb's "*The Old Actors*" as an introduction.

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MATTHEWS (CHARLES).

920. — MATHEWS' New Budget of Fun; or, Multum in Parvo, containing all the Whim, Frolic and Eccentricity in his Mailcoach Adventures, Humorous Songs, etc., etc. *Clever colored front.* 12mo, original cloth and label, uncut. 1.00

Derby, 1835

921. — Sale catalogue of his Miscellaneous and Dramatic Library, Portraits, Letters and Relics. With list of the Unpublished writings and Literary productions of W. H. Ireland, author of the Shakesperean Forgeries. 8vo, sewed, pp. 48 (dust soiled). 1.60

Lond.: Sotheby, 1835

922. — Memoirs of Charles Mathews, by Mrs. Mathews, 17 portraits, etc., including 5 double-page plates of scenes from Mathews' Dramas, 4 vols., 1839; also, Anecdotes of Actors, by Mrs. Mathews, Lond. 1844. Together 5 vols. 8vo, half calf, gilt. 90 L

Lond. 1839-44

923. — Memoirs of Charles Mathews. By Mrs. Mathews. *Portraits.* Second Edition. 4 vols. 8vo, half blue morocco gilt, half tops. Library edition. 1.20

Lond.: Bentley, 1839

924. — Forgotten Facts in the Memoirs of Charles Mathews, in a Letter to Mrs. Mathews, by S. J. Arnold. 8vo, half calf. 1.50

Lond. [1839]

925. — Life and Correspondence of Charles Mathews. By Mrs. Mathews. *Portraits.* Crown 8vo, cloth, uncut. 85

This edition was edited by Edmund Yates. Lond. 1860

926. MATHEWS (CHARLES JAMES). The Life of Charles James Mathews, chiefly autobiographical, with selections from His Correspondence and Speeches. Edited by Charles Dickens. *Portraits.* 2 vols. 8vo, half calf. 55

Lond. 1879

927. MATHEWS (CORNELIUS). Witchcraft: A Tragedy in five Acts. 16mo, roan. 1.50

Lond. 1852

Presentation copy, with inscription, from author to R. Shelton Mackenzie.

928. MATTHEWS (J. BRANDER). The Theatres of Paris. *Numerous Portraits, etc.* Crown 8vo, cloth. N. Y. 1880 65

929. — Studies of the Stage. *Portrait.* 16mo, art cloth. 60

N. Y. 1894

930. [MATTOCKS (MRS.).] Lovers' Quarrel. A Farce, taken from Sir J. Vanbrugh. 12mo, half calf. 50 L

Lond.: J. Roach, 1806

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341. — Thos. S. Hamblin as Hamlet, Charles Durang, Fanny Herring, Mrs. Farren, P. C. Cunningham as Bailie Nichol Jarvie, Mrs. W. R. Blake, H. J. Finn as Bob Logic, etc. 4to. (10)

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### DRAMATIC REPRODUCTIONS.

342. — Mr. Maywood as Sir Pertinax Macsycophant, Chas. Peters, T. B. De Walden, Georgiana Hodson, T. B. Johnson as Uriah Heap, Jas. C. Dunn, etc. 4to. (10)

343. — George Jamison, J. W. Wallack as Massaroni, F. B. Conway, Mrs. H. Cramer, Mr. Neafie as Don Cæsar, Wm. Duffy, Mary Devlin, John Dyott, etc. 4to. (10)

344. — William Pelby, Kate Saxon, James Roberts, Mrs. Charles, Rosini Watkins, Mrs. Geo. Vandenhoff, etc. 4to. (10)

345. — Cornelius A. Logan as Sam Hobbs, Geo. Skerrett, Chas. K. Fox, Mrs. Shaw as Cordelia, Mr. Hamblin as Richard Darvil, Mrs. H. P. Grattan, etc. 4to. (10)

346. — Joe Jefferson as Major Golightly, Mons. Alexander in various characters, Sara Stevens, M<sup>lle</sup> Blangy, Edwin Booth, Mary Carr, Col. French as Scrub (N. Y. 1778), etc. 4to. (10)

347. — John Augustus Stone (author of "*Metamora*"), John Collins, Charles E. Horn, Rosalie Durand, Augusta Maywood, Barton Hill as Claude Melnotte, Eliza Logan, etc. 4to. (10)

348. — Henry Placide, T. J. Hind, Frank Drew, Thos. A. Cooper as Hamlet, John Augustus Stone (author of "*Metamora*"), Sam Lathrop (early Clown), Sir Wm. Don, Mary Gannon as Little Pickle, etc. 4to. (10)

349. — A. H. Purdy (prop. of National Theatre, N. Y.), Kate Horn, John R. Scott as Macbeth, Thomas Barry, T. B. Johnston, Luigi Rocco, Mary Rock, etc. 4to. (10)

350. — Matilda Heron as Bianca, John F. Foot as Hamlet, Wm. Hoskins, Eliz. Feron, E. L. Tilton, Misses Gougenheim, Matilda Phillips (Mrs. J. H. Stoddart), Chanfrau and Mary Taylor, Mrs. Hoey as Lady Teazle, etc. 4to. (10)

351. — Mr. Chanfrau as Mose, Mrs. T. F. Johnson, Jack Barnes, T. H. Morrell as Richelieu, Mrs. Sedley Brown, W. G. Jones, Charlotte Thompson, etc. 4to. (10)

352. — Anna Cruise, Ferdinand Palmo, Sig. Susini, Richard Crosbie (N. Y. 1793), W. F. Brough, Thos. Barry, Luigi Rocco, Mary Rock, Sam Lathrop, etc. 4to. (10)

353. — G. F. Cooke (*after Thos. Sully*), Mme. Drouet, Jas. Delmon Grace, Mrs. John Wood, Miss Cramer, William Niblo, Samuel Swartwout, W. K. Northall, etc. 4to. (10)

354. — Thos. A. Cooper as Hamlet (*with border*), Mrs. W. R. Blake, Mrs. Sutton, Miss Crocker (Miss F. B. Conway), Miss Inverarity, Jas. H. Caldwell, Mrs. E. L. Davenport, etc. 4to. (10)

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355. DRAMATIC SIGNATURES. Minnie Palmer, Gabriel Ravel, Lawrence Barrett, Stuart Robson, Fanny Davenport, F. C. Wemyss, Mrs. D. P. Bowers, etc.; also envelopes addressed in handwriting of Charlotte Cushman and John Gilbert. 16mo. (12 pieces, as a lot.)

356. DRAWINGS. Original Portrait Drawings of W. R. Blake and Barney Williams (by J. P. Andrews). 8vo, bust, vignette. (2)

357. DREW (FRANK—Irish Comedian, app. Olympic, 1838). A. L. S., 4to, 1856. About an engagement.

358. — Reproduction of an extremely rare photograph of the comedian taken in the character of Camille. 24mo on 4to paper. (8 copies.)

Only 10 impressions were taken, and the plate was destroyed.

359. DREW (JOHN). Early Photograph (group), comprising John Drew (the elder), Edwin Adams, and another (Frank Drew?). 16mo. By Germon of Phil. RARE.

360. DREW (JOHN, the Elder). Lithograph Portrait, in plain dress. 4to, oval, cut down. WITH PRESENTATION INSCRIPTION TO THOMAS ROCKWELL.

## SECOND SESSION.

361. DUNCAN (MARIA REBECCA), afterwards Mrs. Davison. English Actress. Mezzotint Portrait, in plain dress, by C. Turner after G. H. Harlow. Folio, full half length. Lond. 1809.

362. DUNLAP (WILLIAM). Mezzotint Portrait, engraved by Max Rosenthal after C. C. Ingham, for members of the Dunlap Society. 4to, half length. N. Y. 1897.

One of 250 signed artist's proofs, No. 179.

363. DURANG (CHARLES). Early American Actor, Author of "*History of the Philadelphia Stage*"; three interesting A. L. S. to Horace W. Smith, regarding the proposed re-publication of his History (1 p., 2 pp., and 2 pp., 1869), together with the draft of "*An advertisement to my former readers, and to my fellow-citizens generally,*" in his handwriting, and signed by him. 8vo. (4 pieces.)

364. — A. L. S., 4 pp., 8vo, 1864. Mentions the details of getting out his History; gives a new anecdote of Lincoln, etc.



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365. **EARLY AMERICAN ACTOR.** Oil Painting on canvas [by Cannarve, Philadelphia Artist] of an Actor, three-quarter length, in the character of Hamlet. The portrait unidentified, but somewhat resembles George Vandenhoff. In old gilt frame, 37 x 44 in.

366. **EARLY AMERICAN CARICATURE.** "Congressional Pugilists," representing the fight between Griswold and Lyon in Congress Hall, Phila., 1798. Obl. 8vo. (Stained.)

367. **EARLY AMERICAN STAGE.** Lithograph View of the interior of the famous St. Charles Theatre, New Orleans, with an accompanying view of the exterior, and portraits of N. M. Ludlow and Sol Smith, its proprietors and managers. Designed and litho'd by G. Tolti. Oblong folio. Slightly torn at one corner.

THE EXTREMELY RARE ORIGINAL.

368. — A reproduction of the above-described lithograph, of which only 12 were issued and distributed some 10 years ago.

369. — Printed Circular giving notice of an exhibition at the Southwark Theatre, Phila., of the "Beautiful and Unparalleled New Prospective Theatre, which the Sieur Mercier has brought over," etc., no date [*circa* 1785], bears superscription on back, "*To Mr. Lewis Hallam*"; Playbill of performance by Mrs. Blake on slack wire, etc., Oct. 24, no year, at Mr. G. Barge's Tavern (no place named). (2 pcs.)

FROM THE COLLECTION OF MR. WALL.

370. **EARLY IRISH PLAYBILL.** "At the Vaults in Belfast," Dec. 18, 1751, "*Jane Shore*" and "*The Virgin Unmask'd*," by a company of comedians from London and Dublin. Folio, mounted on muslin stretcher (some words missing). RARE.

371. — Another, similar to above, without date [*circa* 1750], "*The Merry Wives of Windsor*" and "*The Honest Yorkshire-Man*." In better condition. RARE.

372. **EARLY SATIN PLAYBILL.** New Theatre (Chestnut Street), Phila., March 23, 1805, Mr. Blissett's Benefit, the Comic Opera of Robin Hood, with Messrs. Blissett, Durang and Twaits, and Mrs. Oldmixon and Mrs. Francis in the cast.

Probably the earliest issued American playbill printed on satin.

373. **EARLY SOUTHERN PLAYBILLS.** Newbern (North Carolina) Theatre, Mar. 31, May 13, and May 16, 1797, with performances by Mr. and Mrs. Edgar, Mr. and Mrs. Douglass, Mr. Wall, and Mr. Lathy. (3)

POSSIBLY UNIQUE. FROM THE COLLECTION OF MR. WALL. NO MENTION OF THE EXISTENCE OF ANY THEATRE AT NEWBERN IS MADE BY MR. SEILHAMER.

*The Library of Charles N. Mann.*

EARLY SOUTHERN PLAYBILLS.

374. — Fayetteville Theatre (North Carolina), Dec. 30 and 31, 1795 (together with a MS. playbill, without date), Mr. and Mrs. Henderson in a variety of scenes and parts. (3 pieces.)

PROBABLY UNIQUE. FROM THE COLLECTION OF MR. WALL. THE EXISTENCE OF A THEATRE AT FAYETTEVILLE WAS UNKNOWN TO MR. SEILHAMER.

375. — Performance at Edenton (North Carolina), July 20, 1797, "*Inkle and Yarico*," and the "*Wrangling Lovers*," with Mr. and Mrs. Douglass, Mr. and Miss Wall, Mr. Lathy, etc., in the casts. "*Days of performance will be announced by the beating of a drum.*"

POSSIBLY UNIQUE. FROM THE COLLECTION OF MR. WALL.

376. EARLY VIRGINIA THEATRICALS. Playbills of performances given at the Theatre in Alexandria, Va., in 1784, by the American Company of Comedians, including Mr. and Mrs. Ryan, Mr. and Mrs. Villiers, Mr. Wall, Mr. and Mrs. Kidd, Mr. Upton, etc. (3 pieces)

POSSIBLY UNIQUE. FROM THE PERSONAL COLLECTION OF MR. WALL. In Seilhamer's History no record is made of any performance in Alexandria before 1793.

377. — Playbill of performance given by the American Company at the Theatre in Fredericksburg, Va., May 28 (1771 or '2), "*The Provoked Husband*," with Mr. and Miss Hallam, Mr. and Mrs. Douglass, Mr. and Mrs. Morris, Mrs. Henry, Mr. Wall, etc. (Portions of the bill were left unprinted and filled in with dates, names, etc., as occasion required.)

POSSIBLY UNIQUE. FROM MR. WALL'S COLLECTION. NO MENTION IS MADE IN SEILHAMER'S HISTORY OF THE EXISTENCE OF A THEATRE IN FREDERICKSBURG.

378. — Playbill of Performance given at the Theatre in the Court House, Suffolk (Virginia), Oct. 12 (no year—probably about 1790), "*She Stoops to Conquer*," with Mr. Watts as Hardecastle, Mr. Edgar as Young Marlow, Mrs. Edgar as Miss Hardecastle, and Mr. Bignall as Tony Lumpkin. Four pieces are scheduled for performances on succeeding nights, including "*The Contrast*," by Royall Tyler.

PROBABLY UNIQUE. FROM MR. WALL'S COLLECTION.

379. — Playbills of performances given by the "Virginia Company of Comedians" at the Theatre in Williamsburg, Virginia, April 15, May 18, June 3, and June 8, 1768, the three last named being Benefits of Mrs. Osborne, Mrs. Parker, and Mr. Charlton, respectively. (*The text in red and black.*) (4 pieces.)

PROBABLY UNIQUE. FROM THE COLLECTION OF MR. WALL, A CONTEMPORARY COMEDIAN. In writing his valuable "History of the American Theatre," Mr. Seilhamer, being unable to find

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any original playbills, was obliged to search the files of the Virginia Gazette for announcements of forthcoming performances. Only six could be found, two of which were the Benefits of Mrs. Osborne and Mrs. Parker (though the cast of the latter was not given). In details, therefore, three of the four bills now offered may be considered as previously unrecorded. The casts include the names of Mr. and Mrs. Parker, Mrs. Osborne, Mr. Verling, Mr. Charlton, Mr. Godwin, Mr. Bromadge, Mrs. and Miss Dowthaitt, Mr. Farrell, etc. The Charlton Benefit bill is apparently a printer's proof.

Pasted on the back of the Parker Benefit bill are two most interesting items. One is a notice or circular (printed and issued in Albany, N. Y., by Mr. Wall, the Comedian), engaging to teach Ladies and Gentlemen on the Guitar, and the other (written) is worthy of being quoted in full: "Philadelphia, Moses Franks presents his compliments to Mr. Wall, and, out of regard, informs that there is a Number of Gentlemen intend hissing Mr. Byerly and insisting on Mr. Wall's perform(ing) the Part of Sir Walter Raleigh, Mr. Byerley's performance not being much admired in this city. Dont let them know that I gave this hint to you. You may inform Mr. Woolls who wrote to you." (No date.)

380. EDWIN (JOHN). Scene from the "*Agreeable Surprise*," with Mr. Edwin as Lingo, and Mrs. Wells as Cowslip. Engraved by E. Scott, after H. Singleton. Folio, oval. London. 1788

381. EDWIN (MRS. JOHN). Engraved Portrait, as Lydia Languish. 8vo, full length (*from the Hibernian Magazine*). RARE.

382. EGYPT. Photographs (30) of Egyptian Scenes and Antiquities. 4to. Mounted. (As a lot.)

383. ELLIOT (MISS). English Actress. Mezzotint Portrait in the character of Minerva, by Saunders, after Richard Cosway. Folio, full bust, oval, in rectangle. BRILLIANT IMPRESSION. RARE. London. 1774

384. ELLISTON (R. W.) Mezzotint Portrait, by C. Turner after G. H. Harlow. Small folio, half length.

London., n. d.

Bears autograph, "R. W. Elliston, May 22, 1818."

385. ELSSLER (FANNY). Lithograph Portrait, by H. Grevedon, 1835. Folio, half length. INDIA PAPER.

Paris, n. d.

386. ENGLISH PLAYBILLS. Covent Garden Theatre, Nov. 8 and 12, 1806, and March 28, 1808, with Geo. Fredk. Cooke as Richard III. and Iago, J. P. Kemble as Coriolanus, and Mrs. Siddons as Volumnia. 4to, mounted. (3)

387. — Bath and Bristol Theatres, 1790–1792, with names of John Hodgkinson, Mrs. Hodgkinson, and Mr. Blissett in the casts. ALL BENEFIT BILLS BUT ONE, AND INCLUDES THAT OF MR. BLISSETT. 4to. (9)

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ENGLISH PLAYBILLS.

388. — Covent Garden Theatre Bills (5), 1784–1838, including Mr. Henderson as Tamerlane and Mrs. Inchbald as Selima, 1784, Edmund Kean as Shylock, 1828, and Mrs. Jordan as Beatrice, 1813, also Charles Mathews, at the Hull Theatre (3), and the Juvenile Musicians (Collins Children) at Bath, 1836. (Mr. Wallack also in “Monsieur Tonson.”) (9)

389. — Covent Garden, Drury Lane, and other Theatres, 1823–1850, with names of J. W. Wallack, Mme. Vestris, Chas. Kemble, Grimaldi, Fanny Kemble, Macready, etc. (10)

390. — Drury Lane Theatre, 1803–25, including names of Grimaldi, Mrs. Jordan, Edmund Kean (in a number of his leading characters), Harriet Mellon, Wallack, Liston, Chas. Kemble, etc. 14 pieces. (As a lot.)

391. — Bills of English Provincial Theatres, 1804–1865, including many well-known names. About 50 pieces. (As a lot.)

392. — Collection of over 250 bills of London and Provincial Theatres (mainly from 1820 to 1840), including names of Edmund Kean, Macready, Mme. Vestris, Chas. Mathews, Chas. Kemble, Tyrone Power, Mrs. Jordan, Chas. Kean, Liston, C. M. Young, Henry Irving, E. A. Sothorn, Ellen Tree, etc. (Some benefit bills and first performances in the lot.) A few torn and mutilated. (Sold as a lot.)

393. — Collection of about 350 bills of the Royal Adelphi Theatre, Hull, England, 1831–34, with many names of Actors and Actresses who afterwards appeared on the American Stage. Included is a bill of the Juvenile Performances of Master B. Grossmith, aged 6 years, with representations of the different characters in his repertoire. Stitched, with paper covers. (Sold as a lot.)

394. ENGRAVED PORTRAITS. Jacques Offenbach, Agnes Sorel, Haydn, Henry Montan Berton, Isaac Reed, John Philpot Curran (*India Proof before letters*), Viscount Castlereagh, Lord Thurlow, Lord Eldon, etc. 8vo and 4to. (20)

395. — Mr. Warburton (*printed in colors*), Hon. Mrs. O'Neill, Admiral Lord Hood, Francis Chantrey, Lord Nelson, Lady Hamilton, Dickens, etc. 8vo. (15)

396. ETCHING. “Zillah,” by L. Massard, after G. E. Hicks. Folio (margin stained). INDIA PROOF, SIGNED BY THE ETCHER.

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397. **FARREN (ELIZA).** The Countess of Derby. Miss Farren as Hermione in "Winter's Tale." Folio, full length, by E. Fisher, after Zoffany. Mezzotint. Framed. Lond.: Sayer, 1781

398. **FARREN (MRS. GEORGE P.)** Early American Actress. Daguerreotype. 12mo, half length, seated (case stained, and needs glass covering). FINE.

399. **FAUCIT (HELEN).** Lithograph portrait, full length, standing before a bust of Shakespeare. Large 4to, framed. Proof. Edinburgh, 1874

400. **FAWCETT (JOHN).** Celebrated English Comedian. Mezzotint portrait, in plain dress, by W. Say, after G. H. Harlow. Folio, half length, standing. PROOF. Lond. 1815

401. **FIELD (JOS. M.)** Editor and Author. 3 A. L. S. 4to, 1854 and '55. Mentions the Southern Tour of De Bar. Miss Robertson (Agnes), and himself. (3 pieces.)

402. **FLORENCE (WILLIAM J.)** Lithograph portrait, in plain dress, by F. D'Avignon. Folio, three-quarters length, seated beside table, with hat in right hand and cane in left. INDIA PAPER. EXTREMELY RARE. N. Y. 1855

403. — A. L. S., to Thos. McKeon, 2 pp. 4to, N. Y. 1853, making terms for a Philadelphia engagement, etc. EARLY SPECIMEN.

404. **FOOTE (MARIA).** Mezzotint portrait (as Maria Darlington), by Thos. Lupton, after G. Clint. Folio, full length, dancing. Lond. 1824

405. — Engraved portrait (in brown tints), by T. L. Grundy, after Wm. Bradley. Folio, half length. No title inscription.

406. **FOOTE (SAMUEL).** Celebrated English Comedian and Dramatist. Mezzotint portrait by Brookshaw, after Coles. Folio, half length, oval, within border, cut down. BRILLIANT IMPRESSION. FINE AND RARE. Lond. 1773

407. **FORD (JOHN T.)** Noted Baltimore and Washington Manager. A. L. S., 3 pp. 4to, 1856, regarding the proposed renting of a Philadelphia Theatre. FINE LETTER.

408. — Another A. L. S., to Thos. McKeon, 3 pp. 4to, Balt. 1855, giving interesting details of Theatrical affairs in Baltimore, etc.

409. **FORMES (KARL).** Operatic Singer, appeared at Academy of Music 1857. Lithograph portrait by Endicott. Folio, three-quarters length, seated (margin stained).

AUTOGRAPHED "YOURS TRULY, KARL FORMES, PHILADELPHIA, 1858."

410. FORREST (CATHARINE SINCLAIR). Celebrated Actress, wife of Edwin Forrest. Lithograph portrait, in plain dress, by H. Grevedon. 1849. Folio, half length. SCARCE.

411. FORREST (EDWIN). A COLLECTION OF 214 ENGRAVED PORTRAITS, PLAYBILLS, AUTOGRAPH LETTERS, ETC., GATHERED WITH A VIEW TO THE EXTRA-ILLUSTRATION OF THE LIFE OF FORREST, ALL NEATLY INLAID TO SMALL FOLIO, AND READY FOR THE BINDER.

It includes 19 different portraits of the Tragedian, three interesting letters written by him, together with a cast of characters in his handwriting, and 40 playbills of his appearances in 1837 and 1863. Among the other dramatic portraits will be found those of Mrs. Siddons (11), Garrick (5—including the fine one by Cochin), John Philip Kemble, Edmund Kean, Talma, Quin, G. F. Cooke, Chas. Kemble, Macklin, Henderson, Sheridan (*rare*), Liston, Macready, W. B. Wood, the elder Jefferson, John McCullough (*early photo.*), etc.

There are also portraits of Washington, Franklin (4), Thomas Jefferson, Jay, John Quincy Adams, Madison, Jackson (2), Clay (6), Napoleon (2), Shakespeare (6), Burns (2), Moore (2), Dr. Johnson, Dryden, Irving (3), Voltaire, Milton, Wm. Leggett, etc.

A detailed account, in printed form, of the Forrest-Macready riot, at the Astor Place Opera House, in 1849, is included, the entire text (32 pp.) having been neatly inlaid to uniform size with the rest.

Two other important and rare pamphlets have received similar treatment, viz.: the Address of Charles O'Connor to the Bar Association relative to the charges of Mrs. Forrest, published in one of the N. Y. newspapers (35 pp.), and the proceedings of the Bar Association (report of Committee headed by Gen. Dix), in complete exoneration of Mr. O'Connor (75 pp.).

MANY OF THE ITEMS COMPRISED IN THE COLLECTION ARE OF UNUSUAL OCCURRENCE, AND THE AVERAGE OF CONDITION IS HIGH. (Sold as a lot.)

412. — Colored engraved Portrait of the Tragedian in the character of William Tell. 8vo, full length, in chains, cut out and mounted.

EXCESSIVELY RARE, IF NOT UNIQUE.

413. — Engraved Portrait, in plain dress, by John Sartain. 4to, full bust, INDIA PROOF BEFORE LETTERS. Phil., n. d.

Bears presentation inscription in pencil, "Dr. R. S. Mackenzie from Edwin Forrest."

414. — Engraved Portrait, in plain dress, by John Sartain. 4to, half length, vignette. INDIA PROOF BEFORE LETTERS, ON LARGE PAPER.

415. — Engraved Portrait, by H. Meyer after J. W. Childe. 4to, three-quarters length, seated. Lond. 1836.

416. — Set of India Proofs (before letters) of the engraved plates appearing in Alger's Life of Forrest. 4to. (12 pieces.)

Includes 2 portraits of the Tragedian in plain dress, 8 in various characters, a portrait of his mother, and an engraving of the Forrest Medals.

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FORREST (EDWIN).

417. — Lithograph Portrait, in plain dress, drawn on stone by A. Newsam after T. Sully, Jr., enclosed in an elaborately designed border. Folio bust (torn and repaired in various places, including one across body, also creased). Phil. 1836.

In poor condition, but of excessive rarity.

418. — Lithograph Portrait, in plain dress, by Samuel Laurence. 4to, bust, vignette (slightly creased). INDIA PAPER. RARE. [Lond.] n. d.

419. — Mezzotint Portrait, in plain dress, by John Sartain. 4to, full bust, vignette. INDIA PROOF BEFORE LETTERS. Phil., n. d.

Bears presentation inscription, "Daniel Dougherty, Esq., from Edwin Forrest."

420. — Photograph, in plain dress, by F. Gutekunst. Folio, seated. Phil., n. d.

421. — Photograph, as Spartacus, by Brady. Folio, full length (margin stained).

422. — Steel Plate of the Portrait of Mr. Forrest as Virginius. (Etched by H. B. Hall.) 4to (surface marred).

423. — Satin Playbill, issued in connection with his Benefit Performance at the Broadway Theatre, N. Y., April 30, 1852. Mr. Forrest as Damon. RARE.

424. — Portrait painted in oil colors, bust, in plain dress. Unsigned. 14 x 18 inches, on stretcher.

425. — Interesting Manuscript Account of the Theatrical Career of Edwin Forrest from his first appearance at the Walnut St. Theatre in 1820 to the year 1832. It comprises 34 pages of 4to size, the text being neatly inlaid. A number of illustrations are included (pasted on centres of the sheets), among them being a rare bill of Walnut St. Theatre, Feb. 2, 1822, with MASTER FORREST as Zaphna in "*Mahomet*"; View of the old Tivoli Gardens, Phila.; Playbill of Tremont Theatre, Boston, 1830, with Mr. Forrest as *Metamora*; Portraits of Mr. Forrest as *Rolla* and *Carwin*, etc. The identity of the writer is hidden, but it was evidently by one thoroughly conversant with every phase of the Tragedian's early career, as well as an ardent admirer of his genius. (Sold as 1 piece.)

426. — A. L. S. 2 pp. 8vo. Phil. 1870. Thanking Mr. Dreer for theatrical portraits. Marked "copy," in the same hand that wrote the letter.

427. — Collection of Clippings, etc., relating to the tragedian, his divorce suit, etc. (As a lot.)

428. — A pair of old-fashioned Shoe-buckles, paste, set in silver (defective), formerly belonged to Edwin Forrest, and later were in the possession of Thomas McKeon, old-time manager. (As 1 piece.)

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429. FRAMES. Oak Frame, with glass. 20 x 25 inches.
430. — Frames, mostly oak, including a gilt one, with glass. 4to. (10)
431. — Another lot. Large 4to, with glass. (13)
432. — Another lot. Folio and smaller, no glass. (8)
433. — Another lot. Small 4to and imp. 8vo. (9)
434. FREER (CHARLES). English Actor, appeared at Park Theatre in 1839, committed suicide in London in 1858. Engraved Portrait as Romeo. 4to, full length. SCARCE.
435. FRENCH STAGE. Lithograph Portraits of Bouffé, Beauvalet, Bressant (*colored*), Chilly (*colored*), Mme. Ucalde as Gil Blas (*colored*), Brunet, Baptiste Ainé, Mme. Albert, Boutin, M<sup>lle</sup> Brohan, Pauline Leroux, etc. *Nearly all on India paper.* 4to. (25)
436. — Collection of Lithograph Portraits of leading French Actors and Actresses (in character), drawn on stone by A. Colin. 70 PORTRAITS. 4to, full length, half bound (back broken and in need of repair). (Sold as 1 piece.)
437. GARRICK (DAVID). Etched Portrait as Abel Druggier. 12mo, half length, with pipe in hand and hat under arm. RARE.
438. — Nature and Genius introducing Garrick to the Temple of Shakespeare, etc. Designed by J. H. Mortimer. Folio, cut close and torn at margin. Lond. 1779.
439. — Mezzotint Portrait, as Richard III, by S. W. Reynolds, after N. Dance. Folio, full length. FINE IMPRESSION. Lond. 1825.
440. — Mezzotint Portrait, in plain dress, by R. Laurie, after Sir Joshua Reynolds, folio, half length, seated at table, with arms resting upon it, a prologue before him. FINE IMPRESSION. Lond. 1779.
441. — Mezzotint Portrait as Hamlet, by Jas. McArdell, after B. Wilson. Folio, three-quarters length, lacks top and side margins, mounted. FINE IMPRESSION.
442. — Mezzotint Portrait, as Kiteley, by Finlayson, after Sir Joshua Reynolds. Small folio, half length, lacks margins. Lond. 1769.
443. — Mezzotint Portrait, in plain dress, by McArdell, after A. Pond. Small folio, half length, oval, in rectangle. FINE IMPRESSION. RARE.
444. — Mezzotint Portrait, in plain dress, standing beside a bust statue of Shakespeare, with right arm around it, engraved by Valentine Green, after Gainsborough. Folio. Lond. 1769.



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GARRICK (DAVID).

445. — “L’Homme entre le Vice et la Vertu.” (A pirate issue of “Garrick between Tragedy and Comedy.”) Oblong folio. VERY RARE. Augsburg, n. d.

446. — Mezzotint Portrait, Mr. Garrick as King Lear (scene), engraved by Jas. McArdell, after B. Wilson. Oblong folio, edge torn and repaired. Lond., n. d.

447. — Garrick in the Green Room. Mezzotint group. With Mrs. Abington, Mrs. Yates, Mr. Baddeley, Mrs. Garrick and others. With key-plate pasted underneath. Proof before letters. Folio. Framed.

448. — “The Immortality of David Garrick,” engraved by J. Caldwell, with portraits (in Shakespearean Characters) of Mrs. Yates, Mrs. Abington, Mrs. Hartley, Mr. Palmer, Mr. King, and many others. Oblong folio, cut out and mounted, lacks title and margin. Printed key attached (creased).

449. — Garrick-Bellamy. Scene from “*Romeo and Juliet*” (tomb scene) with Mr. Garrick as Romeo and George Anne Bellamy as Juliet, by Ravenet, after B. Wilson. Oblong folio. Lond. 1765.

450. — Bronze Medal, “*David Garrick*,” with head, by L. Pingo (bevelled edges): *rev.*, “*He united all your powers*” (with figures representing Tragedy, Comedy and Music). *MDCCLXXII*.

451. GIBBS (MRS.) English Actress. Colored Etched Portrait as Cowslip, by George Cruikshank. 8vo, full length. Lond. 1818.

452. GREENE (JOHN). Early American Actor, appeared Park Theatre, 1826. 2 A. L. S. 12mo, 1853 and ’55; gives his ideas of many “stars.” 2 pieces.

453. GWYNNE (NELL). Etched Portrait, after Sir Peter Lely, with lines “*The Sculptor’s Part*,” etc. 4to, on Japan paper.

454. — Meeting of Charles II. and Nell Gwynne. 8vo. COLORED.

455. **H**ADAWAY (THOMAS H.) Early American Comedian. Engraved portrait. By Armstrong, after Wiser. 12mo, half-length vignette. ON LARGE PAPER.

456. HALL (A. OAKEY). A. L. S., 3 pp., 8vo, 1871. Mentions his autograph-collecting. With portrait and clippings. (As 1 piece.)

457. HARRIS (S. E.) Lithograph portrait as Uncle Tom in “*Uncle Tom’s Cabin*.” By P. Kramer. Folio, oval. Margins stained.

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458. HARRISON (W.) Noted English Tenor. Appeared on American Stage. Lithograph portrait. By Bagniet. Folio, three-quarters length. INDIA PAPER. Lond., n. d.

459. HAUCK (MINNIE). Lithograph portrait. By E. Desmaisons. Small folio. Paris, n. d.

460. HAYNE (A. P.) Husband of Julia Dean. A.L.S., small 4to, 1855. Mentions their engagements.

461. HENRIQUES (MADELINE). India-ink Portrait Drawing. 4to. Bust.

462. HERON (MATILDA). Mezzotint portrait as Bianca in "*Fazio*." Engraved by John Sartain. 4to, full length, seated. RARE. Phil., n. d.

463. HILL (CHAS.) Father of C. H. Barton Hill. A.L.S., 2 pp., 4to, 1846. Gives a list of his company, and expenses.

464. HILL (GEORGE H.) "Yankee Hill." Lithograph portrait, as Hiram Dodge. Folio, full length. Lond., n. d.

465. HODGKINSON (JOHN). Playbills of the Bath and Bristol Theatres, England, 1790-91, with names of Mr. Hodgkinson, Miss Brett (afterwards Mrs. Hodgkinson), Mr. Blissett, etc., in the casts. (12 pieces, as a lot.)

466. HODGKINSON (MRS. JOHN). Engraved Portrait as Cora, by S. Hollyer, after Wm. Dunlap. 8vo, bust, oval. INDIA PAPER.

467. HOGARTH (WM.) "Début" of Italian Opera in London. Scenic representation. Oblong 4to.

468. HOLLAND (GEORGE). Favorite Comedian, buried from "The Little Church around the Corner." Benefit Playbill, Brighton, England, Feb. 7, 1845, with Mr. Holland appearing in a dozen different characters, besides giving a performance of ventriloquism, singing songs, imitating a corkscrew, a plane, a saw, striking a light, frying an omelette, also giving imitations of cows, hens, sheep, ducks, pigs, dogs, etc. CURIOUS AND RARE.

469. HORSES. Mezzotint Engraving. "Portraiture of the Cullen Arabian," by R. Houston, after T. Spencer. Oblong 4to. Lond. 1756

470. HOWARD (MRS. CHARLES). Favorite American Actress, formerly Rosina Shaw, and afterwards Mrs. Harry Watkins. Lithograph Portrait, in plain dress, drawn on stone by T. H. Maguire, lith. by F. D'Avignon. Folio, three-quarters length, standing, oval. INDIA PAPER. RARE. N. Y., n. d.

471. HOWARD (G. C.) Appeared Bowery Theatre 1843. A. L. S. 8vo. 1853.

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472. HUDSON (MR. J.) Irish Actor, appeared at Broadway Theatre 1849. Lithograph Portrait as Connor the Rash, in the "*Knight of Arva*," by D'Avignon. Folio, full length. INDIA PAPER. RARE. N. Y., n. d.

473. — A. L. S., small 4to; another A. L. S., 2 pp. 4to, 1853, on theatrical business. (2 pieces.)

474. HUNT (C. H.) Comedian, died young. A. L. S. 2 pp. folio. Mobile, 1851. Long and interesting letter about their Southern experiences; mentions a fire, numerous actors, etc : "I played Burton's part, without Burton's advantages or Burton's talent."

475. IRELAND (JOS. N.) Dramatic Writer. 3 A. L. S. 2, 2 and 4 pp. each. 1865-80. To T. H. Morrell, all giving details in regard to his "Records of the Stage," "Life of Mrs. Duff," etc. (3 pieces.)

476. IRVING (HENRY). Lithograph. "*At the Play*" (1878). The audience composed of well-known Englishmen, whose names are given in the accompanying key. Mr. Irving appears in character on the stage. 4to and folio. (As 1 piece.)

477. JACK (JOHN H.) American Comedian. Lithograph Portrait, in plain dress, by Ritchie and Dunnivant, Richmond, Va. 4to, full bust. RARE.

478. JACKSON (A. W.) Rebuilt Bowery Theatre 1845. A. L. S., 12mo, 1844, written from the Bowery Theatre.

479. JAPANESE COLORED PRINT. Japanese "No" Dancer acting a historical incident. 4to. Imported.

The "No" dance was not dancing but acting, and is the highest possible form of religious or historical drama.

480. JARRETT (H. C.) Actor and Manager. 8 A. L. S., 4to and 8vo, 2 and 1 p. each, written from the Baltimore Museum during 1853-56. (8 pieces.)

"Next Wednesday Agnes Robertson's first appearance. I expect a ten strike. . . . Jefferson as Schnapps is immense—the fish tail scene being one of the best comic scenes ever witnessed. . . . I will let M. Felix have the theatre for Rachel," etc., etc.

481. JEFFERSON (JOSEPH, the Elder). Portrait of Mr. Jefferson as Logic in "Tom and Jerry." Sketched and engraved (*in colors*) by D. C. Johnston. 8vo, full length (slightly torn at edge). VERY RARE.

482. JEFFERSON-BLISSETT. Portraits of these two celebrated early American Comedians in the characters of Dr. Smugface and Dr. Dablancour in the "Budget of Blunders," engraved by D. Edwin, after C. R. Leslie. Ob-long 8vo.

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483. JOHNSTON (H.) Engraved Portrait as Douglas, by E. Mitchell, after H. Singleton. Folio, full length (creased in centre). SCARCE.

484. JOHNSTONE (JOHN). Irish Comedian, Father-in-law of Jas. W. Wallack. Colored Etched Portrait as O'Gallagher in the "*Travellers*." 12mo, full length, standing. RARE.

485. — Mezzotint Portrait as Sir Callaghan, by Wm. Ward, after M. A. Shee. 4to, half length. Lond. 1803

INLaid BELOW THE PRINT IS AN AUTOGRAPH NOTE FROM THE COMEDIAN TO COUTTS & CO., THE BANKERS, REQUESTING THAT HIS ACCOUNT BE MADE UP.

486. — Colored Engraved Portrait labeled "Mr. Webb, the celebrated Singer and representative of Irish Characters, as Major O'Flaherty." 8vo, half length.

Really a portrait of Jack Johnstone.

487. JOHN STREET THEATRE. Playbill, March 7, 1768, the "*School for Lovers*," and the "*Apprentice*," with the names of Mr. Douglass, Mr Hallam, Miss Hallam, Miss Cheer, John Henry and Miss Wainwright in the casts. Folio (torn at top and sides, affecting a small portion of the text).

OF EXCESSIVE RARITY. WHILE ALMOST EVERY COLLECTION OFFERED FOR SALE DURING THE PAST 20 YEARS HAS CONTAINED ONE OR MORE PLAYBILLS OF THIS NOTED THEATRE, THEY HAVE ALL RANGED FROM 1783 TO 1794. WE BELIEVE THIS TO BE THE ONLY BILL THIS THEATRE EVER OFFERED DATING BEFORE 1770, AND ALSO THE EARLIEST ONE KNOWN TO BE IN EXISTENCE. IT REPRESENTS (SO FAR AS CAN BE TRACED) THE 19TH PERFORMANCE AT THE THEATRE.

488. JONES (MRS. GEORGE). Early American Actress, wife of George Jones (the Count Joannes). Lithograph Portrait, in character, by N. Currier. 4to, mounted. RARE. N. Y. 1838

489. — A. L. S., 12mo, 1857; mentions her daughter (who married G. V. Brooke).

490. JOHNSTON (MR.) English Actor. Mezzotint Portrait as Gibby, by Saunders, after Van Gucht. Folio, INDIA PAPER. Late impression.

491. JORDAN (DORA). Engraved Portrait, in plain dress, by Clamp, after Chalmers (front. to Carey's "*Dupes of Fancy*"). 1792. 8vo, bust, oval.

492. — Engraved Portrait, in brown tints, by John Ogborne, after Geo. Romney. Small folio, three-quarters length. Early, but not original impression.

493. — Engraved Portrait, by J. Heath, after J. Russell (stained); JOHN BANNISTER, also by Heath, after Russell. 4to, bust, oval. Lond. 1802. (2)

494. JULIEN (MADAME). French Actress. Engraved Portrait, in character, *printed in colors*. 4to, half length. Paris, 1781.

495. JUVENILE PERFORMERS. Lithograph Portraits of Cordelia Howard and Louisa V. Parker, in the character of Eva in "*Uncle Tom's Cabin*," both drawn by J. L. Magee. 4to. (2)

496. **K**EAN (CHARLES). Lithograph Portrait as Hamlet, by C. F. Reichert. Folio, full length. Lond. 1838.

497. — Lithograph Portrait as Macbeth, by R. J. Lane, after A. E. Chalon. Folio, INDIA PROOF. Lond. 1840

498. KEAN (EDMUND). Lithograph Portrait as Othello, from a drawing by E. F. Lambert. 4to, full length. RARE. Lond., n. d.

499. — Engraved Portrait as Macbeth, by H. Meyer, after G. H. Harlow. Small folio, bust (soiled). Lond. 1815.

500. — Mr. Kean as Richard III. Mezzotint by C. Turner, after J. J. Halls. Folio, full length (weather and damp stained). Lond. 1814.

501. — Mr. Kean as Brutus. Mezzotint by S. W. Reynolds, after Northcote. Folio, full length, framed.

502. — Colored Caricature, "Deranged Intellect," with Mr. Kean, in dress of Richard III., seated at the head of a table with some drinking companions. Oblong 4to. 1819.

503. — Playbill of Walnut Street Theatre, Jan. 8, 1821. Mr. Kean as Richard III, together with the Farce of "*Killing no Murder*."

THE EARLIEST-KNOWN PLAYBILL OF MR. KEAN'S PERFORMANCES IN AMERICA. HE FIRST APPEARED IN NEW YORK AT THE ANTHONY STREET THEATRE, BUT NO PLAYBILL REPRESENTING THAT ENGAGEMENT IS KNOWN. THE SAME IS TRUE OF HIS WEEK'S ENGAGEMENT IN BOSTON. THE ONE NOW OFFERED IS THE FIRST NIGHT OF HIS PHILADELPHIA ENGAGEMENT, AND NO OTHER COPY OF THIS IS KNOWN.

504. KEAN-BOOTH. Colored Caricature "The Rival Richards" (Edmund Kean and J. B. Booth). Oblong 4to. RARE. Lond. 1817.

505. KELLER (LOUIS AND WILHELMINE). Appeared at Niblo's in 1859. Lithograph Portraits, drawn on stone by N. Clay. Folio, oval (margins stained). Buffalo, n.d. (2)

506. KELLY (FRANCES H.) Favorite English Actress, to whom Charles Lamb proposed marriage. Engraved Portrait as Juliet, by F. C. Lewis, after J. Jackson. 4to, half length. INDIA PROOF.

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507. KELLY (LYDIA), Portrait in character (from Lopez and Wemyss), PROOF BEFORE LETTERS; EDMUND KEAN as Shylock, by Goodman, after Neagle (stained). RARE. 8vo. (2)

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509. KEMBLE (CHARLES). Mezzotint Portrait by Thos. Lupton, after G. H. Harlow. Small folio, half length, seated at table, with pen in hand (slightly creased). Lond. 1824.

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THIS AND THE SUCCEEDING 14 NUMBERS ARE THE ORIGINAL COLORED DRAWINGS, FROM LIFE, BY THE CELEBRATED ENGLISH ARTIST, RICHARD J. LANE, FROM WHICH WERE MADE THE LITHOGRAPH COPIES, PUBLISHED IN SETS (London, 1840), PRICED BY MR. HARVEY AT FOUR GUINEAS. THE PORTRAITS ARE FINE, AND EACH DRAWING IS NEATLY LABELED WITH THE NAME OF THE CHARACTER REPRESENTED, WITH AN APPROPRIATE QUOTATION FROM THE TEXT OF THE PLAY.

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525. KEMBLE (FANNY). Visiting Card, on back of which is written in the actress's handwriting: "*Readings from Shakespeare. Admit Mr. Sully and friend. The whole course. Frances Anne Kemble.*"

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528. — Mezzotint Portrait as Richard III., by G. Keating, after Gilbert Stuart. Small folio, half length. FINE IMPRESSION. Lond. 1788.

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530. — Mezzotint Portrait as Rolla, by J. P. Quilley, after Sir Thos. Lawrence. 4to (margin slightly torn and stained).

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532. — Mezzotint Portrait as Rolla. Large folio, full length, in tragic attitude. Engraved by S. W. Reynolds, after Sir Thomas Lawrence. London, 1803. Framed.

533. — Mr. Kemble as Cato. Mezzotint Portrait. Large folio, full length, seated. Framed (glass broken).

534. — Bronze Medal, "*Johannes Philippus Kemble,*" with head, by J. G. Hancock; rev., "*Tragædus Anglicus, æt. XLI, MDCXCXCVIII,* enclosed in laurel wreath.

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537. KIMBALL (MOSES—Mgr. Boston Museum). 5 A. L. S. 4to and 8vo. 1849–55. Mentions a number of early actors, the Richings, Mrs. Proctor ("I fear she would not answer us—these incumbrances of husbands are awful"); "Howard very bad"; "... National with Chanfrau and Miss Albertine bad also" ... Friday we introduce a debutante ... a Mrs. Senter. She is young, handsome and smart ... a slightly enlarged edition of M s Robertson ..." (5 pieces)

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538. KING-BADDELEY. Mezzotint Portraits. Mr. (Thomas) King and Mrs. (Sophia) Baddeley, in the characters of Lord Ogleby and Miss Fanny Sterling in the "Clandestine Marriage." Engraved by R. Earlom, after Zoffany. London: Sayer, 1772. Folio. Framed.

539. KNIGHT (EDWARD). English Comedian. Mezzotint Portrait, in plain dress, by H. Dawe, after J. Knight. Small folio (lower margin stained). London, 1825.

540. LAGRANGE (MADAME ANNA). Favorite Operatic Singer, appeared on N. Y. stage. Lithograph Portrait, by F. D'Avignon. Folio, three-quarter length, standing. N. Y. 1856.

541. LATHROP (SAM). Famous Early American Clown. Lithograph Portrait, by E. Brown, Jr. Small folio. RARE. N. Y. 1847.

542. LEE (MARY ANN). Early American Danseuse. Lithograph Portrait as Fatima, in dancing costume, by Ancora. 4to (slightly stained). RARE. Phil., n. d.

Represents her at the age of 18.

543. LEIGH (ANTHONY). Early English Actor. Mezzotint Portrait as the Spanish Fryar, by J. Smith, after Sir Godfrey Kneller, 1689. Small folio, full length.

544. LEWIS (GEO. W.—began as a child in National Theatre, N. Y., died aged 25 on the way to California to arrange for Matilda Heron, in 1853). 4 long A. L. S., 4to, 2, 4 and 7 pp. each, 1850-53, to Th. McKeon, Mgr., Phila. Mentions many well-known actors, tells the gossip about the Forrest divorce, and include the last three letters he ever wrote, one being on shipboard shortly before he died. (4)

545. LIND (JENNY). Lithograph Portrait, by A. Newsam. Folio, three-quarters length. INDIA PAPER. Phil., n. d.

546. LISTON (JOHN). Mezzotint Portrait, in plain dress, by H. Sadd, after Geo. Clint. 4to. Mounted. London, 1832.

547. — Colored Lithograph Portrait as Billy Lackaday. 4to. Full length, standing, inlaid. RARE.

548. — Scene from the "*Hypocrite*," with Mr. Liston as Maw-Worm, Mr. Dowton as Dr. Cantwell, and Mrs. Harlowe as Lady Lambert, drawn on stone by J. W. Gear. Oblong 4to. London, 1824.

549. — Series of 4 illustrations to "The Illustrious Stranger," with Colored Engraved Portraits of Mr Liston in the character of Bowbell. Small folio, paper. London: *M'Lean*, n. d. (1 piece.)



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550. LISTON-MATHEWS. Scene from "*Love, Law, and Physic*," with Portraits of John Liston, Chas. Mathews, and Mr. Blanchard, eng. in mezzotint by T. Lupton, after G. Clint. Folio (slightly torn and stained on margins). London, 1831.

551. LITCHFIELD (HARRIETT). English Actress. Mezzotint Portrait, by Wm. Say, after G. H. Harlow. Folio. Half length. London, 1816.

552. LITHOGRAPH PORTRAITS. W. J. Florence, seated on a balcony at Long Branch [by H. A. Thomas]; KATE AND ELLEN BATEMAN, in the "*Young Couple*" [by Hanhart of London] (torn and cut down). (2)

553. — Mr. and Miss Wells (*dancing*), T. H. Glenney (*colored*), and another. Small folio. (3)

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556. — Geo. C. Howard, John M. Burke, Helen Dauvray, Christine Nilsson, Henriette Sontag, Lydia Thompson, Mrs. T. G. Riggs, etc. All of dramatic interest. Music sheets. Small folio. (10)

557. LOCKE ("YANKEE"). American Comedian. Lithograph Portraits, on one sheet, representing him in six different characters (centre cut out), by J. L. Magee. Folio. Presentation inscription in pencil.

558. — A. L. S. 4to, Balt. 1853. With another A. L. S. 8vo, 1854. (2)

559. LUDLAM (CHRISTINA). Celebrated Danseuse, Group of lithograph portraits (on one sheet), in plain dress, and four different characters, by L. N. Rosenthal. Folio. Phil., n. d.

560. LUDLOW (KATE). Comedienne. A.L.S. 4to, 1847.

561. McCULLOUGH (JOHN). Tragedian. A. L. S. 16 pages in length. Bost.: June 9, 1861

VERY FINE AND OF UNUSUAL LENGTH. McCULLOUGH HATED TO WRITE AND DID IT VERY SELDOM. Begins his letter with some personalities; then speaks of the War which had just begun: "I had an invitation to go down to Ft. Warren . . . a Mr. Jones an actor has obtained the Lieutenantcy I was after, and I assure you that I did not envy him for the place brought very strongly to my mind Dickens' description of Fagin's Den in '*Oliver Twist*' . . . I think I am better off as an Actor '*Farewell the plumed troop and the big wars that make ambition virtue*' . . . (then proceeds to score Langdon, Howell and other

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MCCULLOUGH (JOHN).

friends, who, he says, are jealous) . . . "I think I sent you a notice of my appearance of Robert Landry in the 'Dead Heart,' that was the first big thing I did . . . Mrs. Davenport herself told me I played the part as well, if not better than Mr. Davenport . . ." this is followed by some characteristic remarks to his friend about his coming wedding (from which portions of two pages have been cut out); then he goes on to mention his own wife, says he is going to reform, etc. . . . "She is very fond of me, and I love her more and more every year, although you may think from some of the things in this letter that I have a dam'd queer way of showing it. . . ."

562. — A. L. S. to W. J. Johnson. 2 pp., 4to. Milwaukee, 1879. "*Boucicault sold his yacht before she was finished, at a profit of \$20,000. No wonder you were not invited to take a sail,*" etc. Refers also to Theatrical affairs.

Letters of the Tragedian are seldom offered.

563. — A. L. S. (signed John) to the same party. 2 pp. 4to. Cleveland, 1879. "*Mr. Ford is unjust to my manager. Mr. (W. M.) Conner is a fine fellow. . . . Only let me say this to you, Conner is making more money for me this season than I ever expected to make,*" etc.

564. MACREADY (W. C.) Engraved Portrait as Werner, by C. W. Sharpe, after D. Maclise. Folio. INDIA PROOF BEFORE TITLE. Margin slightly stained.

565. — Engraved Portrait, as Romeo, by Woodman, after De Wilde. Folio, full length, standing. PRINTED IN COLORS. Lond. 1810

RARE. ISSUED ON THE OCCASION OF THE LAD'S FIRST APPEARANCE ON ANY STAGE.

566. — Engraved Portrait, as Virginius, by C. Picart, after J. Jackson. 4to, half length. Lond. 1820

567. MCSWINY (OWEN.) Celebrated Early Comedian. Mezzotint Portrait, in character? By P. Van Bleeck. Small folio, half length, 1749 (slightly stained). FINE IMPRESSION.

568. — Early English Actor, friend of Peg Woffington. Mezzotint Portrait, by J. Faber, after Vanloo. Small folio, three-quarters length, seated beside table. Lond. 1752

569. McVICAR (JAS. H.) Actor and Manager, father of Mrs. Edwin Booth. A. L. S. 2 pp. 4to, 1856 (mentions his various rôles); another A. L., 2 pp. 8vo (unsigned) 1856. (As 1 piece.)

570. MALIBRAN (MADAME). Engraved Portrait. 24mo, half length. (5 copies.)

571. — Lithograph Portrait. By W. Sharp, after John Hayter. 4to, full bust. INDIA PAPER. Lond. 1835.

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572. MANTELL (ROBERT B.) Large Folio Photogravure. In plain dress.

573. MARYLAND THEATRE. Bound Volume of Early Playbills of Performances at Annapolis, Fell's Point, and Baltimore, Maryland; comprising 9 bills of the Annapolis Theatre (from June 14 to Nov. 19, 1781); 4 bills of Performances given at Johnson's Sail-Warehouse on Fell's Point (from July 5 to Oct. 3, 1781); and 3 Bills of Similar Entertainment provided for the inhabitants at L'Argeau's Dancing Room, Baltimore (from June 22 to July 3, 1781). A number of Amateurs (Maryland Gentry) took part in the performances, and their names have, fortunately, been preserved, being written opposite the characters portrayed. On the lower margin of one bill (Annapolis, Sept. 20, 1781) is written, "*N. B.: The Band of Music that was provided for this night's performance belonged to the Regiment of the Count De Chalour, who, with the French Army, were on their march to Virginia to attack Lord Cornwallis, posted at Yorktown.*"

In addition to the above, there is bound up in this volume the complete file of playbills covering the entire first season of the Baltimore Theatre, from Jan. 15 to July 9, 1782. This Theatre was established by Wall and Lindsay, and this file was presented by Mr. Wall. He has written in the names of many otherwise unknown performers, and tallied the amount of proceeds on each night's bill. A number of issues of Baltimore News (Maryland Journal) papers, containing Advertisements, Prologues, Epilogues, etc., are bound in; also a half dozen printed announcements concerning postponements for various reasons. It also included an MS. Set of Rules and Regulations for the government of the Company, a list of plays performed during the Season, with their gross proceeds, etc.

A reference to Mr. Seilhamer's History will show that, even with all his painstaking research (necessarily derived from the meagre newspaper reports), he was able to obtain but a small amount of information regarding this most important period of Baltimore's Theatrical History, as compared with what is clearly and exhaustively disclosed by this valuable file. There are 44 bills of the Baltimore Season of 1782, 16 bills of Annapolis, Fell's Point, and Baltimore (1781); besides the newspaper issues, printed notices, etc., making over 70 items in all. (Sold as a collection.)

574. MATHEWS (CHARLES). Mezzotint Portrait, in plain dress (by C. Turner, after Lonsdale). 4to, half length, enclosed in neat mat. BRILLIANT IMPRESSION.

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MATTHEWS (CHARLES).

575. — Mr. Mathews. Portrait as himself and as representing four extraordinary characters. Mezzotint, by H. Meyer, after G. H. Barlow. Folio, framed.

576. — Lithograph Portrait as George Rattleton by E. Morton, after Chalon. Folio, full length. INDIA PROOF. Lond., n. d.

577. MATHIAS (YRCA). Celebrated Dancer, member of the Ravel Troupe. Lithograph portrait by Leon Noel, 1853. Oblong folio. RARE.

578. MAYO (FRANK). Comedian. A.L.S. 12mo. 1876.

579. MAYWOOD (ROBERT C.) Early American Tragedian. Lithograph portrait as Tam o' Shanter by A. Newsam, after T. Sully, Jr. 4to. Half length, seated. Phil., n. d.

580. MELLON (HARRIET). Afterwards Countess of St. Albans. Mezzotint portrait as Volante by C. Turner, after Sir Wm. Beechy. Folio, full half length, rectangle, within border Lond. 1806

581. — Miss Mellon in the character of Mrs. Page. Mezzotint, full length, by W. Say, after Masquerier. Folio, framed. Lond. 1804.

582. MERRIFIELD (JERRY). Favorite low comedian at the Olympic, N. Y. A. L. S. 2 pp. 8vo. 1855.

583. MEYERLUTH (W.) Musician. 3 A.L.S. 12mo. (3)

584. MEZZOTINT. Scene from "*Charles the Second*," with Charles Kemble and John Fawcett as the King and Captain Copp, engraved by T. Lupton, after G. Clint. Folio, lower edges stained. Lond. 1826.

585. — Scene from "*Love in a Village*," with Mr. Shuter as Justice Woodcock, Mr. Beard as Hawthorne, and Mr. Dunstall as Hodge, engraved by Finlayson, after Zoffany. Oblong folio, cut down at all sides. Lond. 1768.

586. — Scene from "*Paul Pry*," with portraits of Mr. Liston, Madame Vestris and others, engraved by Lupton, after Clint. Folio, edges torn in several places. Lond. 1828.

587. — Scene from "*She Stoops to Conquer*," with Mr. Quick as Hardcastle, Mrs. Green as Mrs. Hardcastle, and Mr. Shuter as Tony Lumpkin. Oblong 4to, slightly torn at edge. Lond. 1776.

These artists were in the original cast.

588. — Mahommed, Shah of Persia, engraved by J. E. Coombs, after J. H. Twigg. Folio, torn at edges, and margin cut off. Lond. 1840.

An example of jeweled gorgeousness.

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589. **MINIATURE.** Colored Miniature Portrait of a warrior, in armor, with broad sash across the breast, enclosed in an antique morocco case, with mirror glass as a "back-filling" to the portrait. 24mo.

590. **MISCELLANEOUS.** Tête à Tête Portraits (8): American actresses (Georgia Cayvan, Della Fox, etc. (10), *all colored*; Classical Studies, posed by French Actors and actresses (7). 8vo and 4to. (25 pieces, as a lot.)

591. — Commemoration of 100th Anniversary of Edwin Forrest's Birthday, at the Forrest Home (2 portraits); City Watchman's Addresses, 1833 and 1849; Souvenir 3,000th performance of Evans and Hoey; Souvenir of E. H. Sothorn in "*If I were King*." (5 pieces.)

592. — Mdme. Brugnoli and Samingo in various dances (4); Mlle. Heberle and Albert in the same (2); Lillian Russell (early litho.); Edwin Booth (2); Mr. Abbott by Picart (fine India print—*scarce*); Officer U. S. Marines, 1819 (Rosenthal litho.—*colored*); Coquelin; 9 Colored Caricatures from Stephens' Comic History of the Human Race, including scenes from plays, woodcuts, etc. (Upwards of 150 pieces, as a lot.)

593. **MITCHELL (WILLIAM).** Noted Comedian, Proprietor of Mitchell's Olympic Theatre. Lithograph Portrait, in plain dress, by Madeley. 4to, half length (stained, and with a few small holes). ON INDIA PAPER. Lond. 1848.  
Bears inscription, "Presented to T. Rockwell by Sam Eytinge."

594. **MONTCALM (MARQUIS DE).** Engraved Portrait by Varin, after Sargent. 8vo, full bust, rectangle.

595. **MOORE (WM. A.)** Old N. Y. Actor and Manager. A. L. S., 8vo, 1868, on Barney Williams' Broadway Theatre letterhead.

596. **MORANT (FANNY).** Actress. A. L. S. 8vo. 1856. Mentions the Boucicaults, etc.

Played at the Old Broadway Theatre in N. Y. in 1858, and was under the management of Lester Wallack and then Edwin Booth for many years.

597. **MOSSOP (HENRY).** Celebrated Early English Actor. Etched Portrait as Bajazet. 4to, full length, standing. RARE. Lond., n. d.

598. **MOUNTAIN (MRS. ROSOMAN).** English Vocalist and Actress. Mezzotint Portrait, in plain dress, by C. Turner, after Masquerier. Folio, half length. Lond. 1804.

599. **MUNDEN (JOSEPH S.)** English Comedian. Mezzotint Portrait, in plain dress, by S. W. Reynolds, after John Opie. Folio, half length, enclosed in neat mat. FINE IMPRESSION, OPEN LETTER-PROOF. Lond. 1804.

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600. MURDOCH (JAMES E.) Etched Portrait, in plain dress, 4to, bust, vignette, by S. J. Ferris. PROOF BEFORE INSCRIPTION.

601. — Lithograph Portrait as Hamlet, by F. D'Avignon. 4to, half length, on *India paper*. SCARCE. Phil., n. d.

602. — Photograph, taken in 1862. Small folio, three-quarters length, seated. FINE.

603. MUSIC SHEET DRAMATIC PORTRAITS. Clara Fisher in "The Invincibles" (*scarce*), Owen Fawcett, Mrs. Joseph Wood, W. H. Lingard, Harrigan and Hart Co., Tom Karl, etc. 4to. (7)

604. — Lithographs of Effie Germon, Col. J. H. Wood (Wood's Museum), Santley, and Adah Richmond. 4to. (4)

605. — Lester Wallack (*early*), Mlle. Alboni (singing "*Buy my Oranges*"), Mr. and Mrs. Howard Paul, Angiolina Cordier. 4to. (4)

606. — Mr. Liston as Paul Pry, Geo. Kunkel, Madame Vestris, Fanny Elssler. 4to. (4)

607. — Another lot. Mlle. Elise (pub. in St. Louis), Christine Nilsson, Arthur Lloyd, etc. 4to. (5)

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622. — J. S. Clarke as Asa Trenchard, The Goodwin Comedy Co. (*portrait of Nat. C. Goodwin and the four Weathersby Sisters*), Donnelly and Girard, Adah Richmond, Lizzie Willmore, W. J. Scanlan, etc. 4to. (6)

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624. — Julia Daly, Frank Mayo, Troupe of Harmones (*including T. B. Prendergast*), Fanny Cerito (*colored*), Signora Santolini and Miss Gale, etc. 4to. (6)

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627. — John McCullough, Lotta (2), Sadie Martinot, Mary Anderson, Ellen Terry, Chas. Mathews, etc. 4to. (10)

628. **N**EAFIE (J. A. J.) Early American Tragedian. Lithograph Portrait as Hamlet, by Sarony, 4to, bust. RARE. N. Y., n. d.

629. — Celebrated early American Tragedian, A. L. S., to Johnson and McKeon, Phila. Managers, 1 p. 4to, N. Y. 1852. "*Do you want me for a week or two before I go West? What terms can you make me? When shall I come?*" etc.

630. — Another A. L. S. to same parties, 1 p. 4to, N. Y. 1852. "*If this suits you, when the time comes, announce me (without initials), plainly MR. NEAFIE as HAMLET,*" etc.

631. — A. L. S. 4to. 1851. About terms.

Neafie made his debut as Othello at the Park Theatre in 1859.

632. NEGRO MINSTRELSY. Photograph of "Cool White" (John Hodges), celebrated early minstrel. 4to.

633. — Group Portraits of 14 negro minstrel performers, including Charley White, John Wild, "Fatty" Stewart, Ed. Harrigan, Tony Hart, etc. Oblong 4to. Mounted.

634. — Portrait of Dan Emmet; Cheevers and Kennedy in a Song and Dance; Bobby Newcomb; The Harmonions (Crosby, Jas. and John Power, Lynch and M. S. Pike); Boston Minstrels (Quinn, Winnemore, Baker, Stanwood, Germon and Wilson). Lithographs. 4to. (5 pieces.)

635. — Portraits of Billy Emerson, E. P. Christy and his minstrel troupe, Dan Bryant, the Ethiopian Serenaders (Pell, Harrington, Charley White, Stanwood and Germon), etc. Small folio. (5)

636. — G. Swaine Buckley (*in character*); Fred Wilson (*in character*); Billy Emerson; New Orleans Serenaders (Brown, Sanford, Kneass, Zorer, Burk, Collins, Mast. Ole Bull, Swaine, Rainer); R. Bishop Buckley (*in characters and plain dress*); Campbell's Melodies. Lithographs. 4to. (6 pieces.)

637. — Dave Reed (*in character*); Old Dan Emmet's Virginia Minstrels; The Plantation Galop (Billy Paterson and Peter Gay); G. Swaine Buckley; The Crow Quadrilles ("Jim Crow" Rice, etc.). Lithographs. 4to. (6)

638. — William Whitlock, dancing on stage of National Theatre, N. Y.; Johnny Allen; Billy Morris; Plantation Melodies, as sung by A. F. Winnemore and his band of Virginia Serenaders; White's Serenaders, with portraits of Charley White and Master Marks; Ethiopian Serenaders (Pell, Harrington, White, Stanwood, Germon). Lithographs. 4to. (6)

639. — Ben Cotton, singing "Abraham's Daughter"; Billy Morris; Harry Lehr, singing "My Good Old Darkey Home"; New Negro Songs, by Ned Straight (*illustrated*); Bobby Newcomb; Campbell's Melodies (*illustrated*). Lithographs. 4to. (6)

640. NEW YORK CITY. Lithograph View of the Stage and (partial) interior of the American (Bowery) Theatre, Nov. 25, 1833, with Thomas D. Rice dancing Jim Crow, "*every department of the house being thronged to an excess unprecedented in the records of theatrical attraction.*" Oblong small folio, mounted.

THE EXCESSIVELY RARE ORIGINAL, OF WHICH ONLY ONE OTHER COPY IS KNOWN. Such a hauling and mauling, jamming and scrouging as the good citizens of Gotham then received, must have lived in their memory (and bones) for many a day.



NEW YORK CITY.

641. — A reproduction of the above-described lithograph, of which only 12 copies were made and distributed some ten years ago.

642. — Lithograph View of the New York Theatre (1st Bowery Theatre), drawn on stone by A. J. Davis, lith. by Imbert. Oblong 4to. On India Paper. VERY RARE. N. Y. 1826.

643. — Park Theatre. Playbill, Dec. 15, 1806. "*She Stoops to Conquer*" and "*The Wags of Windsor*," with strong casts.

644. — National Theatre, Aug. 20 [no year], Mr. Forrest as Macbeth and Mr. Jamieson as Macduff; Various bills of Broadway Theatre, 1848-1854, including Mr. Forrest as Hamlet and Macbeth, also one of the Farewell Testimonial given to Mr. and Mrs. Barney Williams, July 26, 1854. (6)

645. — Bowery Theatre. A. L. S. of actors at the Bowery, including Kate Wemyss, 1858, J. E. McDonough, 1844, S. W. Glenn, Dutch Comedian, 1856; etc. (9 pieces, as a lot.)

646. NEW YORK THEATRES. A. L. S. of actors at various early New York Theatres, including Mitchell's Olympic (4, W. H. Bellamy, T. B. McDonough); Broadway (Henry Farren [3]); Park Theatre (5, W. Wheatley, signature, Geo. Skerrett, L. S.; W. S. Fredericks, etc.); and others. (16 pieces, as a lot.)

647. NICKINSON (JOHN). Comedian at Mitchell's Olympic Theatre. Lithograph Portraits of Mr. Nickinson and his daughter Charlotte as Havresac and Melane in "*Napoleon's Old Guard*," by Sarony. Folio. ORIGINAL IMPRESSION. RARE.

648. — Copy of the rare Litho. of Mr. Nickinson and his daughter Charlotte in "*Napoleon's Old Guard*," accompanied with a proof before letters. ONLY 60 COPIES ISSUED. Folio. (2)

649. — A. L. S., 2 pp. 4to, 1853, Toronto, making mention of Coudock's playing, and a proposed engagement of Mons. Bihin, the Belgian Giant. RARE.

650. — A. L. S. 4to. Balt. 1847. "I am obliged to appear in three pieces nightly," etc.

651. O'BRIEN (WILLIAM). Irish Actor and Dramatist, married Lady Susan Fox-Strangways and left the stage, lived for some years in America. Mezzotint Portrait, in plain dress, by Jas. Watson, after F. Cotes. Small folio, half length, oval, in rectangle. FINE IMPRESSION. Lond., n. d.

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652. O'BRYAN (MISS A.) Dancer at Drury Lane Theatre. Lithograph Portrait, by H. Andrews. Small folio, full length, in dancing costume. INDIA PAPER.

653. OLD COPPER-PLATE PORTRAITS. A 4to Scrap-Book, containing about 100 copper-plate portraits, mainly of the 17th Century, including portrait of Hobson (of Hobson's Choice) and another; Lord Clive; Israel Mauduit; Moses Mendez (father of Mendelssohn); Theodorus Beza; Jacob Cats (by van Dalen, after Mirevelt); Count Königs-marek; Louis XIV. (when Dauphin); Adm. Kempenfelt (3); Earl of Harrington, Adm. Hood—of American interest; etc. (As one vol.)

654. — Another Scrap-Book, similar, containing early copper engravings of Maréchal de Neuville; Marquis de Louvois; Wm. the First (proof); William III.; Charles II.; Marshal de Boufflers; etc.—some of the 18th Century, as well. Upwards of 100 portraits in a 4to scrap-book (broken). (As 1 vol.)

655. OLDFIELD (ANNE—Famous early English Actress). Mezzotint Portrait, in plain dress, by Edw. Fisher, after Richardson. Small folio, three-quarters length, stand-ind. Lond., n. d.

656. — “The Coquette” (said to be death-bed representation of Mrs. Oldfield). Drawn and engraved by Peirson. Oblong 4to. Lond. 1802.

657. OPERATIC ARTISTS. Group of 7 Lithograph Portraits (on one sheet) comprising Henriette Sontag, Carl Eckert, Paul Julien, Alfred Jaell, Luigi Rocco, Gasparo Pozzolini and Cesare Badiali. Folio (stained and creased). Lith. by M. Hardtmuth. Phil. 1852.

VERY RARE. These artists all performed in America, and in one case, at least, the portrait is not elsewhere obtainable.

658. OWENS (JOHN E.—Favorite Early Comedian). A. L. S. to W. S. Fredericks. 3 pp. 4to. New Orleans, 1847, giving the theatrical news of that city and section, and announcing his intention of going to Europe. FINE AND CHARACTERISTIC.

659. — A. L. S. to Thos. McKeon. 1 p. 4to. Harrisburg, 1852. Signed “Owens,” referring to engagements.

660. — A. L. S. to Thos. McKeon, 1 p. 4to, Balto. 1856, relating exclusively to theatrical affairs and very entertaining.

661. — A. L. S. Folio. 1856. In regard to an engagement at Phila.

662. — A. L. S. 8vo. 1856. “Burton does not entertain kindly feelings towards me,” etc.

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663. **PARSLOE** (CH. T.) Comedian, noted for Chinese parts. A. L. S. 4to. 1852.

"Mr. E[yinge] is looked on here as a suspicious character, the Police have an eye on him, is this 'nuff ced?' Mrs. Brougham would like to have a week or so," etc.

664. — A. L. S. 2 pp. 8vo. 1852.

665. **PARSONS-WATKINS-BRANSBY**. Mr. [William] Parsons, Robert Bransby and Mr. Watkins in Scene, Bransby as "Æsop," Mr. Parsons as "The Old Man." Mezzotint by T. Simpson, after Zoffany. Folio. Lond. 1788. Framed.

666. [**PEALE** (CHARLES WILLSON).] A large Engraving representing a young woman at full length holding a flower in outstretched hand, to her right a stile and apparently an entrance to a cave. The engraving mounted on a panel and skilfully colored. In the right bottom corner the signature of C. W. Peale has been painted by someone. In old gilt frame 28 x 39 in.

667. **PERRY** (HARRY A.) App. first at the Chatham Theatre, N. Y., 1847. A. L. S. 4to. 1854. Fine comedian, but dissipated.

668. — Early American Actor. Daguerreotype, in plain dress. 16mo, bust.

Has never been reproduced.

669. **PHELPS** (A. R.) App. Greenwich Theatre, N. Y. 1845. A. L. S. Folio. San Francisco, 1856, trying to make an engagement with the Kendals.

670. **PHILADELPHIA**. MS. list of particulars, insurance, list of men killed, their benefit, clippings, etc., relating to the burning of the Olympia Theatre, Jan. 29, 1874. (As a lot.)

671. **PHILADELPHIA PLAYBILL**. Broad Street Theatre. First performance in Phila. of "Pinafore," Jan. 6, 1879. Poster folio.

672. **PHILADELPHIA THEATRES**. A. L. S. of Actors who have made early appearance at the Phila. Theatres, including Harry and Emma (Skerrett) Bascomb, Th. J. Worrell, etc.; W. M. Leman (long letter), etc. (9 pieces, as a lot.)

673. **PLACE** (ELIZA—Miss Petrie). A. L. S. 4to. 1850.

674. **PLACIDE** (ELIZA—Mrs. S. Mann). A. L. S., 3 pp. 8vo, 1855, telling of her troubles with John Bates, the manager.

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675. PHOTOGRAPHS. E. L. Davenport, in plain dress. AUTOGRAPHED BY THE TRAGEDIAN.

676. — Two different photos of Annie Cruise, an early noted actress, one in plain dress, the other as Pocahontas. 4to. (2)

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The basis of this dispute is unknown, and no mention of it is made in any history. Mr. Seilhamer gives a cast which includes Mr. Goodman in the disputed character, while in the contemporary criticisms, which he quotes, it is stated "as

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O'Flaherty, Henry was admirable.' Mr. Seilhamer records the performance as having been given, but this was undoubtedly an error. The historian, lacking the evidence here presented, could only depend on the announcement (bill of the play) as published in the papers. PROBABLY UNIQUE. FROM THE COLLECTION OF MR. WALL.

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